





## **Grammar of the Persian Language.**

As useful to those who intend to learn Persian for Reading, Writing, and  
Conversing and Translating. BY THE AUTHOR OF THE FIRST PART. Third  
and Revised Edition. London: Long, 1860. 12s. 6d.

## **Dictionary (Persian, Arabic, and English):**

Being Hindustani's Dictionnaire des Termes relatifs au Commerce et à l'Industrie.  
By JACQUES BARON DE. Second Edition. 1860. 4s. 6d.

## **Grammar of the Bengali Language.**

A volume of useful & necessary all Day Phrases and useful Sentences. By  
THE SAME AUTHOR, &c. &c. Second Edition. 1860. 4s.

## **Bengali Reader.**

Consisting of Easy Exercises from the best Authors with a Vocabulary and  
a Synthesis. By HENRY J. BARNES, LL.D. Second Edition. 1860. 6s.

## **Dictionary, Bengali and Sanscrit.**

In the Bengali Character. Begun in 1846, and almost finished, containing  
collected Sentences, 1846 to 1860, revised & corrected. Second  
Edition. 1860. 12s. 6d. (The last 2000 Sentences, and pre-  
face, new).

## **How to Speak Hindustani:**

Being an ABC Guide to conversation in this language, adapted for the use  
of Soldiers, Travellers, &c. &c. By F. H. FRANK. Formerly Chief Officer  
of the Lahore Military Hospital, &c. &c. London: Long, 1860. 6s.

## **Sanscrit Manual:**

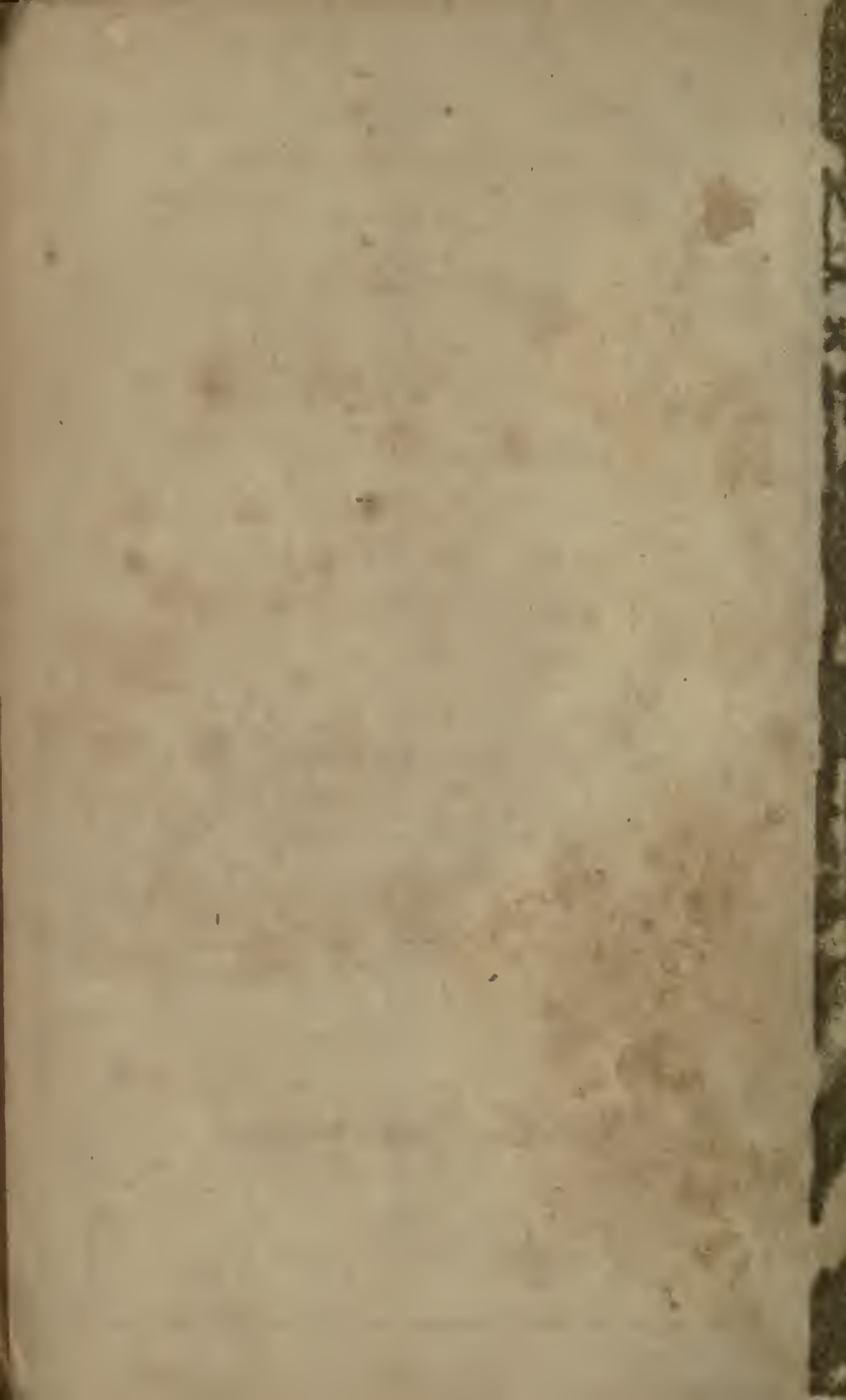
Containing—Part I. The Elements of Grammar, chiefly in the form of  
English Questions.—Part II. Unsupplied Sentences of Progressive Sanscrit.  
By MAHENDRA LAL SARKAR, of the University College, Oxford, former Professor  
of Sanscrit, &c. &c. Oxford: Oxford, 1861.

---

*The preparation.*

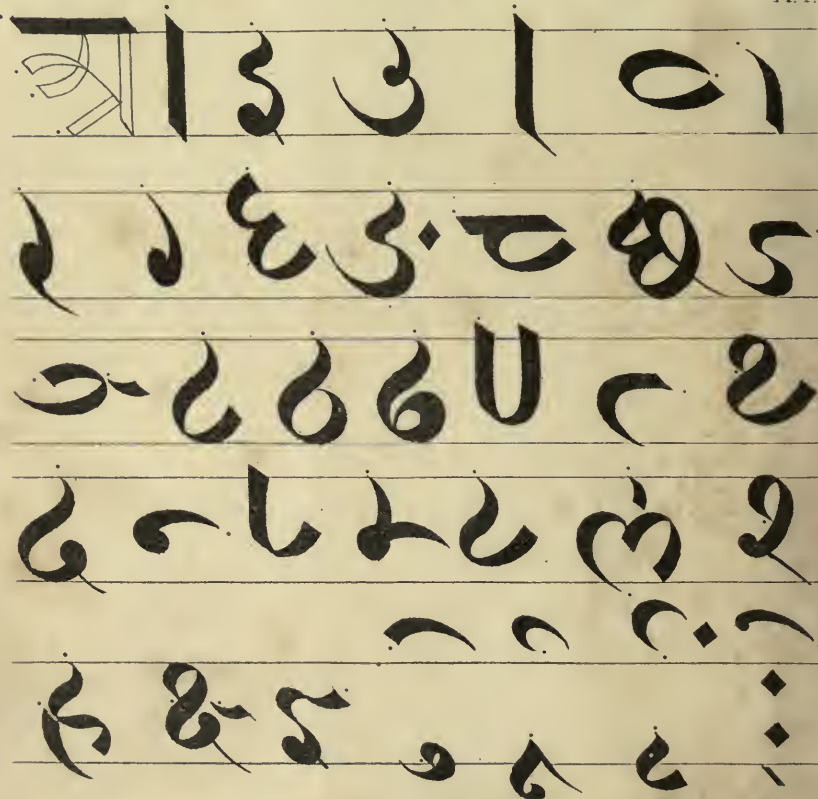
## **Grammar of the Arabic Language.**

By HENRY J. BARNES, LL.D.

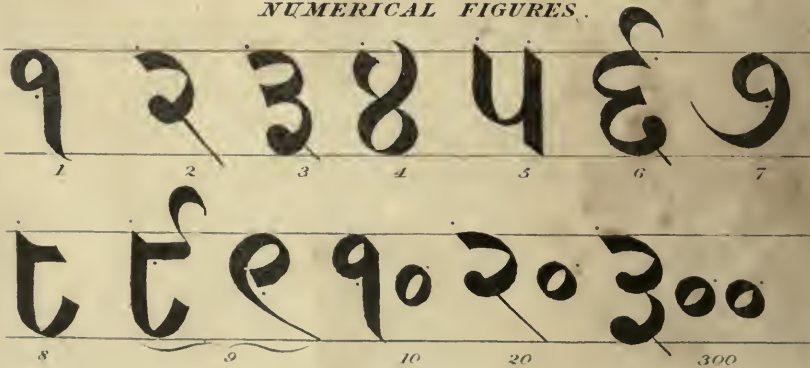




Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation



NUMERICAL FIGURES.



Str. i. Wilkins sculp<sup>d</sup>

« Rarciny sculp<sup>t</sup>

*J. M. F. use*

A  
GRAMMAR  
OF THE  
HINDŪSTĀNĪ LANGUAGE,  
IN THE  
ORIENTAL AND ROMAN CHARACTER,  
WITH  
NUMEROUS COPPER-PLATE ILLUSTRATIONS OF THE PERSIAN AND DEVANĀGARĪ  
SYSTEMS OF ALPHABETIC WRITING:  
TO WHICH IS ADDED,  
A COPIOUS SELECTION OF EASY EXTRACTS FOR READING,  
IN THE  
PERSI-ARABIC AND DEVANĀGARĪ CHARACTERS,  
FORMING A COMPLETE INTRODUCTION TO THE TOTĀ-KAHĀNĪ AND BĀGH-O-BAHĀR;  
TOGETHER WITH  
A VOCABULARY OF ALL THE WORDS,  
AND VARIOUS EXPLANATORY NOTES.  
A NEW EDITION.

By DUNCAN FORBES, LL.D.,  
PROFESSOR OF ORIENTAL LANGUAGES AND LITERATURE IN KING'S COLLEGE, LONDON; MEMBER OF  
THE ROYAL ASIATIC SOCIETY OF GREAT BRITAIN AND IRELAND, ETC.

---

"HE THAT TRAVELLETH INTO A COUNTRY BEFORE HE HATH AN ENTRANCE INTO THE LANGUAGE,  
GOTH TO SCHOOL, AND NOT TO TRAVEL."—BACON.

---

LONDON:  
WM. H. ALLEN & Co. 13, WATERLOO PLACE, S.W.  
PUBLISHERS TO THE INDIA OFFICE.

1862.



PK

1983

F8.

18621

TO  
ELLIOT MACNAGHTEN, Esq., CHAIRMAN,  
COL. WILLIAM HENRY SYKES, DEPUTY-CHAIRMAN,  
AND  
THE DIRECTORS  
OF  
THE HONORABLE THE EAST-INDIA COMPANY,  
THE FOLLOWING WORK,  
INTENDED  
TO FACILITATE THE ACQUISITION OF THE HINDÚSTÁNÍ LANGUAGE,  
IS  
RESPECTFULLY DEDICATED,  
BY THEIR MOST OBEDIENT  
AND FAITHFUL SERVANT,  
DUNCAN FORBES.

*London, 29th July, 1855.*





## P R E F A C E.

---

THE following work has been compiled with a view to enable every one proceeding to India to acquire a fair knowledge of the most useful and most extensively spoken language of that country. Of late years, a new æra may be said to have commenced with regard to the study of the Hindústání language; it being now imperative on every junior officer in the Company's service to pass an examination in that language before he can be deemed qualified to command a troop, or to hold any staff appointment. Such being the case, it is desirable that every facility should be afforded to young men destined for India to acquire at least an elementary knowledge of Hindústání in this country, so as to be able to prosecute the study during the voyage.

A large impression of this work having been exhausted, I have availed myself of the opportunity, in this new Edition, of adopting such improvements as have been naturally suggested by several years' experience in teaching. The plan and arrangement of the work remain the same as before; and so do the numbers of the sections and the paragraphs. The first section treats very fully of the Persi-Arabic alphabet, and of the elementary sounds of the language. In this section I have been enabled to introduce several improvements, and, if I mistake not, the subject is now so simplified that a learner of ordinary capacity will have no difficulty in making some progress in this elementary part, even if he should not have the aid of a teacher. The next three sections treat of the parts of speech, to the defining and explaining of which I have strictly confined myself. I have carefully avoided mixing up the syntax of the language with that part of the work which is and ought to be purely etymological. The

mode of confounding the syntax with the etymology, which prevails in most grammars, I have always looked upon as highly preposterous. It is utterly absurd to embarrass the student with a rule of syntax, at a stage of his progress where he probably does not know a dozen words of the language.

In the first four sections (up to p. 91), I have generally accompanied every Hindústání word and phrase with the pronunciation in Roman characters, in order that the learner might not be delayed too long in acquiring the essential rudiments of the grammar, and also to guard against his contracting a vicious mode of pronunciation. When he has made himself acquainted with what is technically called the *accidence*—that is, the declension of the nouns and pronouns, and the conjugation of the verbs—he may, after a few verbal instructions respecting the arrangement of words, proceed to read and translate a few pages of the Selections, by the aid of the Vocabulary. This done, he may read over the Grammar carefully from the beginning; for, in fact, the Grammar and Selections mutually assist each other.

Section V. (from p. 92 to 135) treats of the Syntax of the language. This is a portion of the work, in which, if I do not greatly mistake, I have made many improvements. I have been particularly careful in explaining those peculiarities of the language in the use of which I have observed learners most apt to err, when trying to translate English into Hindústání. I have also, in several instances, ventured to differ from all my predecessors on certain important points, which of course I have justified by an appeal to the language itself.

In the sixth and last section, I have given a concise account of the Devanágari alphabet, together with the mode of transferring the same into the corresponding Persian character, and *vice versa*. To this I have added an explanation of the various plates accompanying the work, together with a brief account of the Musalmán and Hindú calendars. The perusal of the plates will initiate the student into the mysteries of the manuscript character, which is much used in India, both in

lithographed and printed works, to say nothing of numerous productions which still remain in manuscript. When the learner is well grounded in the *Nashkhi*, or printed character, he should, as an exercise, endeavour to write out the same in the *Ta'liq*, or written character. When he has attained some facility in writing the latter, he will find it a very profitable exercise to transcribe the various phrases, etc., in my *Hindústání Manual*, from the Roman character into the *Ta'liq*, and at the same time commit them to memory, as directed in the preface to that small work.

An elementary grammar of a language is incomplete without a certain portion of easy extracts, accompanied by a suitable vocabulary, and occasional notes explanatory of any obscure or idiomatic phrases that may occur in the text. This is the more essential in a grammar of the Hindústání, or of any other Asiatic language, because the *characters* and *words*, being totally different from our own, it is necessary, though it may sound strange, *to learn the language* to a certain extent, before the grammar *can* be perused to any advantage. As to the use of translations and other fallacious aids, such as giving the English of each word as it occurs at the bottom of the page or elsewhere, it is a method deservedly scouted by all good teachers. On the other hand, to put a large dictionary in the hands of a beginner is equally useless; it is asking of him to perform a difficult work, with an instrument so unwieldy as to be beyond his strength. In order, therefore, to render this work as complete as possible, I have appended to the Grammar a selection of easy compositions for reading, commencing with short and simple sentences. All the words occurring in the extracts will be found in the Vocabulary, at the end of which I have added a few notes explanatory of difficult passages or peculiarities of the language, with references to the page and paragraph of the Grammar where further information may be obtained.

In the extracts from the '*Khirad Afroz*,' a work which is considered to be the easiest and most graceful specimen of the *Urdú* dialect, I have left off the use of the *jazm*  $\frac{c}{\text{}}$ , except in



very rare instances, in order that the student may gradually learn to read without it. In like manner the *virāma* ८ is omitted in the last five or six stories of the Hindí extracts. I have been careful, throughout, to give the essential short vowels, convinced that without them the most attentive learner will be apt to commit mistakes in pronunciation. I have also adopted a rigid system of punctuation, the same as I should have done in the editing of a Latin Classic. There may be a few individuals so thoroughly wedded to what is foolish or defective, merely because it is old, as to feel shocked at this innovation. They will complacently ask, What is the use of punctuation, when the natives have none in their manuscripts? I answer—The use is, simply to facilitate, for beginners, the acquisition of a knowledge of the language. When that is once attained, they will find no difficulty in reading native works, though utterly void, not only of punctuation but of vowel-points and other diacritical marks. The use of stops is merely a question of time; four hundred years ago we had no such things for our books in Europe, and the excellent monks who had the management of these matters went on comfortably enough without them. But, after all, it was found that stops were an improvement; and so they are admitted to be even in the East. Almost all the books printed in India since the beginning of the present century have punctuation; and those who would make beginners attempt to translate from a strange language, in a strange character, without the least clue to the beginning or end of the sentences, seem to have a marvellous love for the absurd. All Oriental as well as European books ought to have stops; the omission is a sure indication either of extreme idleness or culpable apathy on the part of the editor.

In conclusion, I may safely say that I have spared no pains to render this edition worthy of the extensive patronage which the work has hitherto attained.

D. FORBES.

# HINDÚSTÁNÍ GRAMMAR.

---

## SECTION I.

### ON THE LETTERS AND SYMBOLS USED IN WRITING.

1. THE Hindústání language may be printed and written in two distinct alphabets, totally different from each other, viz., the Persi-Arabic, and the Devanágari. We shall at present confine ourselves to the former, and devote a section to the latter towards the end of the volume. The Persi-Arabic alphabet consists of thirty-two letters, to which three more are added to express sounds peculiar to the Hindústání. These letters, then, *thirty-five* in number, are written and read from right to left; and, consequently, Hindústání books and manuscripts begin at what we should call the *end* of the volume. Several of the letters assume different shapes, according to their position in the formation of a word, or of a combined group; as may be seen in the following table, column V. Thus, in a combination of three or more letters, the first of the group, on the right-hand side, will have the form marked *Initial*; the letter or letters between the first and last will have the form marked *Medial*; and the last, on the left, will have the *Final* form. Observe, also, that in this table, column I. contains the names of the letters in the Persian character;

II. the same in Roman characters; III. the detached form of the letters, which should be learned first; and IV. the corresponding English letters.

### THE HINDÚSTÁNÍ ALPHABET.

I. Name.	II. Name.	III. Detached Form.	IV. Power.	V. Combined Form.			VI. Exemplifications.		
				Final.	Medial.	Initial.	Final.	Medial.	Initial.
الف	<i>alif</i>	ا	<i>a, etc.</i>	ا	ا	ا	تا	بار	اب
بي	<i>be</i>	ب	<i>b</i>	ب	ب	ب	شب	صبر	بر
پي	<i>pe</i>	پ	<i>p</i>	پ	پ	پ	چپ	سپر	پُر
تي	<i>te</i>	ت	<i>t</i>	ت	ت	ت	دست	ستر	تپ
ته	<i>tā</i>	ت	<i>t</i>	ت	ت	ت	پیت	مشتا	تپ
ثي	<i>se</i>	ث	<i>s</i>	ث	ث	ث	خبث	بشر	ثور
جيم	<i>jim</i>	ج	<i>j</i>	ج	ج	ج	کچ	شجر	جبر
چي	<i>che</i>	چ	<i>ch</i>	چ	چ	چ	هیچ	بچه	چپ
حي	<i>he</i>	ح	<i>h</i>	ح	ح	ح	صبح	بحر	حر
خي	<i>khe</i>	خ	<i>kh</i>	خ	خ	خ	بینخ	تخنم	خر
دال	<i>ddl</i>	د	<i>d</i>	د	د	د	صد	فدا	دُر
دّه	<i>dā</i>	د	<i>d</i>	د	د	د	مَنَد	نَدَر	دال
ذال	<i>zdl</i>	ذ	<i>z</i>	ذ	ذ	ذ	کاغذ	نذر	ذِم
ري	<i>ro</i>	ر	<i>r</i>	ر	ر	ر	مر	مَرَد	رم
رّه	<i>ra</i>	ر	<i>r</i>	ر	ر	ر	مُتَر	بَرّا	رَوّا
زي	<i>zo</i>	ز	<i>z</i>	ز	ز	ز	گَر	بَرَم	زَر



I. Name.	II.	III. Detached Form.	IV. Power.	V. Combined Form.			VI. Exemplifications.		
				Final.	Medial.	Initial.	Final.	Medial.	Initial.
زِي	zhe	ژ	zh	ژ	ژ	ژ	پاژ	غژب	زُرَف
سِين	sin	س	s	س	س	س	بس	فسق	سر
شِين	shin	ش	sh	ش	ش	ش	پش	نشُد	شُد
صَاد	sad	ص	s	ص	ص	ص	نِص	قَصَد	صد
ضَاد	zad	ض	z	ض	ض	ض	بعض	خِضر	ضِدَة
طَوِي	toe	ط	t	ط	ط	ط	خَط	بطن	طِي
ظَوِي	zoe	ظ	z	ظ	ظ	ظ	حِفْظ	نظر	ظنر
عِين	ain	ع	a, etc.	ع	ع	ع	صنع	بُعَد	عسل
غِين	ghain	غ	gh	غ	غ	غ	تِغ	بِغِي	غُسل
فِي	fe	ف	f	ف	ف	ف	كف	سفر	فِي
قَاف	káf	ق	k	ق	ق	ق	بق	سقر	قَد
كَاف	káf	ك	k	ك	ك	ك	يَك	يَكُن	كُن
گَاف	gáf	گ	g	گ	گ	گ	رَنگ	جَگر	گَز
لَام	lám	ل	l	ل	ل	ل	گُل	عِلْم	لَب
مِيم	mim	م	m	م	م	م	سِتم	چِمن	مَن
نُون	nún	ن	n	ن	ن	ن	صحن	چَنَد	نَم
وَاو	wáw	و	w, etc.	و	و	و	بُو	پُور	وَجَد
هِي	he	ه	h	ه	ه	ه	نَه	بِيا	هُنر
يِي	ye	ي	y, etc.	ي	ي	ي	بِبي	حِيد	يَد

The alphabet here described is used, more or less modified, by all those nations who have adopted the religion of Muhammad; viz., along the north and east of Africa, in Turkey, Arabia, and Persia, and by the Musalmán portion of the people of India and Malacca.

In pronouncing the names of the letters (column II.) let it be remembered that the vowels are to be uniformly sounded as follows:—The unmarked *a* is always short, as *a* in *woman*, *adrift*, etc.; *á* is always long, as *a* in *war* or *art*; *i* is short, as in *pin*; *í* is long, as in *police*; *u* is short, as *u* in *bull*, *pull*, etc.; *ú* is the same sound lengthened, and pronounced as *u* in *rule*, etc.; *e* is sounded as *ea* in *bear*; *o* is always long, as in *no*; *ai* is pronounced as *ai* in *aisle*; and *au* is sounded as in German and Italian, or very nearly like our *ou* in *sound*, or *ow* in *cow*.

2. Perhaps the best mode of learning the alphabet is, First, to write out several times the detached or full forms of the letters in column III. Secondly, to observe what changes (if any) these undergo, when combined in the formation of words, as exhibited in column V. Lastly, to endeavour to transfer, into their corresponding English letters, the words given as exemplifications in column VI.

*a.* It may be here observed that the letters ا د ذ ز ر ن ت and , do not alter in shape, whether initial, medial, or final. Another peculiarity which they have is, that they never unite with the letter following, to the left; hence, when the last letter of a word is preceded by any one of these, it must have the detached form, column III. The letters ب and ط, in like manner, do not alter, though they always unite with the letter following on the left hand.

3. In the foregoing table, most of the characters are sufficiently represented by the corresponding English letters: it will therefore be necessary to notice only those whose sounds differ more or less from our own.

ت The sound of this letter is softer and more dental than that of the English *t*; it corresponds with the *t* of the Gaelic dialects, or that of the Italian in the word *sotto*. It represents the Sanskrit त.

ث This letter represents the Sanskrit थ; its sound is much nearer that of the English *t* than the preceding. In pronouncing it, the tongue should be well turned up towards the roof of the mouth, as in the words *tip*, *top*.

س is sounded by the Arabs like our *th* hard, in the words *thick*, *thin*; but by the Persians and Indians it is pronounced like our *s* in the words *sick*, *sin*.

چ This letter has uniformly the sound of our *ch* in the word *church*.

ح is a very strong aspirate, somewhat like our *h* in the word *haul*, but uttered by compressing the lower muscles of the throat.

خ has a sound like the *ch* in the word *loch*, as pronounced by the Scotch and Irish, or the final *ch* in the German words *schach* and *buch*. This letter will be represented in Roman characters by *kh*, with a stroke underneath (*kḥ*).

د is much softer and more dental than the English *d*; it represents the Sanskrit द, and corresponds with the *d* of the Celtic dialects, and that of the Italian and Spanish.

ذ This letter represents the Sanskrit ड, and is very nearly the same as our own *d*. The tongue, in pronouncing it, should be well turned up towards the roof of the mouth.

ذ is properly sounded (by the Arabs) like our *th* soft, in the words *thy* and *thine*; but in Persian and Hindústání it is generally pronounced like our *z* in *zeal*.

ر is always sounded very distinctly, as the French and Germans pronounce it.

ژ This letter is sounded like the preceding, only the tip of the tongue must be turned up towards the roof of the mouth. It is very much akin to ذ, with which it often interchanges; or, more strictly speaking, in the Devanágari the same letter serves for both; as will be seen in the section on the Devanágari alphabet.

ژ is pronounced like the *j* of the French, in the word *jour*, or our *z* in the word *azure*. It is of rare occurrence.

ص In Arabic this letter has a stronger or more hissing sound than our *s*. In Hindústání, however, there is little or no distinction between it and س, which is like our own *s*.

ض is pronounced by the Arabs like a hard *d* or *dh*; but in Hindústání it is sounded like *z*.

ط and ظ These letters are sounded in Hindústání like ت and ز, or very nearly so. The anomalous letter ع will be noticed hereafter.

غ has a sound somewhat like *g* in the German word *sagen*. About the banks of the Tweed, the natives sound what they fancy to be the letter *r*, very like the Eastern ر. This sound will be represented in English letters by *gh*, with a stroke underneath (*gh*).

ق bears some resemblance to our *c* hard, in the words *calm*, *cup*; with this difference, that the ق is uttered from the lower muscles of the throat.

گ is sounded like our *g* hard, in *give*, *go*; never like our *g* in *gem*, *gentle*.

ن at the beginning of a word or syllable is sounded like our *n* in the word *now*; at the end of a word, when preceded by a long vowel, it generally has a *nasal* sound, like the French *n*, in such words as *mon* and *son*, where the sound of the *n* is scarcely heard, its effect being to make the preceding vowel come through the nose. The same sound may also occur in the middle of a word, as in the French *sans*. In the Roman character, the nasal sound of ن will be indicated by *n*, with a dot over it (*ṅ*).

آ is an aspirate, like our *h* in *hand*, *heart*; but at the end of a word, if preceded by the short vowel *a* (Fatha § 4), the آ has no sensible sound, as in دانه *dána*, a grain; in which case it is called هاي مُحْتَفِي *hái-mukhtafi*, i.e., the 'obscure or imperceptible *h*.' As this final *h*, then, is not sounded in such cases, we shall omit it entirely in the Roman character whenever we have occasion to write such words as دانه *dána*, etc.

a. At the end of words derived from Arabic roots, the final *s* is sometimes marked with two dots thus, *ṣ̣*; and, in such cases, sounded like the letter ت *t*. The Persians generally convert the *ṣ̣* into ت; but sometimes they leave it unaltered, and frequently they omit the



two dots, in which case the letter is sounded according to the general rule. Lastly, the Hindústání usually receives such words in whatever form they may happen to be used in Persian.

b. The letter  $\text{ه}$  or  $\text{ه}$  is frequently employed as a mere aspirate in combination with the letters  $\text{ك ت ث ب پ ج چ د ذ ر ز س ش ص ط ظ ف ق ك گ}$  and  $\text{گ}$ ; as in the words  $\text{په}$ , *pha*;  $\text{ته}$ , *tha*, etc. In such cases the learner must be careful not to sound the *ph* and *th* as in English; the *h* is to be sounded separately, immediately after its preceding letter, as in the compound words *up-hill*, *hot-house*. In most printed books the round form of the *h* ( $\text{ه}$  and  $\text{ه}$ ) is employed to denote the aspirate of the preceding letter, otherwise the form  $\text{ه}$  is used; but this rule does not apply to manuscripts, particularly those written before the days of Dr. Gilchrist, under whose auspices the distinction was first adopted.

c. Much might have been said in describing the sounds of several of the letters; but we question whether the learner would be greatly benefited by a more detailed description. It is difficult, if not impossible, to give in writing a correct idea of the mere sound of a letter, unless we have one that corresponds with it in our own language. When this is not the case, we can only have recourse to such languages as happen to possess the requisite sound. It is possible, however, that the student *may be* as ignorant of these languages as of Hindústání. It clearly follows, then, as a general rule, that the correct sounds of such letters as differ from our own must be learned *by the ear*—we may say, by a *good ear*; and, consequently, a long description is needless. This remark applies in particular to the letters  $\text{ص د خ ح ت}$  and  $\text{ض غ ق}$  and the nasal  $\text{ن}$ .

#### OF THE PRIMITIVE VOWELS.

4. In Hindústání, as in many of the Oriental languages, the primitive vowels are three in number. They are represented by three small marks or symbols, two of which are placed above and one beneath the letter after which they are sounded, as in the following syllables,  $\text{د}$  *da*,  $\text{دِ}$  *di*, and  $\text{دُ}$  *du*; or  $\text{سَر}$  *sar*,  $\text{سِر}$  *sir*, and  $\text{سُر}$  *sur*.

a. The first is called *fatha* فَتْحَة (by the Persians زَبَر *zabar*), and is written thus, َ over the consonant to which it belongs. Its sound is that of a short *a*, such as we have it in the word *calamus*, which is of Eastern origin, and of which the first two syllables or root, *calam* or *kalam*, are thus written, كَلَمَ. In such Oriental words as we may have occasion to write in Roman characters, the *a*, unmarked, is understood always to represent the vowel *fatha*, and to have no other sound than that of *a* in *calamus* or *calendar*.

b. The second is called by the Arabs *kasra* كَسْرَة (by the Persians زِير *zer*), and is thus ِ written under the consonant to which it belongs. Its sound is that of our short *i* in the word *sip* and *fin*, which in Hindústání would be written سِپ and فِین. The unmarked *i*, therefore, in the course of this work, is understood to have the sound of *i* in *sip* and *fin*, in all Oriental words written in the Roman character.

c. The third is called by the Arabs *zamma* (or *dhamma*) ضَمَّة (by the Persians, پِش *pesh*), which is thus ُ written over its consonant. Its sound is like that of our short *u* in the words *pull* and *push*, which in Hindústání would be written پُل and پُش: we have also its true sound in the English words *foot* and *hood*, which would be written فُت and هُت. We shall accordingly, in the following passages, represent the *zamma* by the unmarked *u*, which in all Oriental words in the Roman character, is understood to have the sound of *u* in *pull* and *push*; but never that of our *u* in such words as *use* and *perfume*, or such as *u* in *sun* and *fun*.

OF THE LETTERS ا, و, ع, AND ي, VIEWED AS CONSONANTS.

5. At the beginning of a word or syllable, the letter ا, like any other consonant, depends for its sound on the accompanying vowel; of itself, it is a very weak aspirate, like our *h* in the words *herb*, *honour*, and *hour*. It is still more closely identified with the *spiritus lenis* of the Greek, in such words as ἀνὸς, ἐπὶ, ὀρθρός, where the mark ['] represents the *alif*, and the *a*, *e*, and *o*



the accompanying vowel. In fact, when we utter the syllables *ab*, *ib*, and *ub*, there is a slight movement of the muscles of the throat at the commencement of utterance; and that movement the Oriental grammarians consider to be the مَخْرَج *makhraj*, or 'place of utterance' of the consonant ا, as in ا *a*; ا *i*; and ا *u*; just the same as the lips form the مَخْرَج of *b*, in the syllables ب *ba*, ب *bi*, and ب *bu*. Finally, the ا may be considered as the *spiritus lenis*, or weak aspirate of the consonant *s*.

a. The consonant ع has the same relation to the strong aspirate ح that ا has to *s*; that is, the ع, like the ا, is a *spiritus lenis* or weak aspirate; but the *makhraj*, or 'place of utterance' of ع, is in the lower muscles of the throat. Hence the sound of the letter ع, like that of the letter ا, depends on the accompanying vowel; as ع *'ab*, ع *'ib*, ع *'ub*, which in the mouth of an Arab, are very different sounds from ا *ab*, ا *ib*, and ا *ub*. At the same time, it is impossible to explain in writing the true sound of this letter; as it is not to be found in any European language, so far as we know. The student who has not the advantage of a competent teacher may treat the ع as he does the ا until he has the opportunity of learning its true sound by the ear. In representing Oriental words in the Roman character, the place of the ع will be indicated by an apostrophe, thus, عَسَل *'asal*.

b. Of the consonants و and ي very little description is necessary. The letter و has generally the sound of our *w* in *we*, *went*; but occasionally in words from the Sanskrit it has the sound of our *v*, which must be determined by practice. The sound of the consonant ي is our own *y* in *you*, *yet*, or the German *j* in *jener*.

c. It appears, then, that the thirty-five letters constituting the Hindustani alphabet are all to be considered as *consonants*, each of which may be uttered with any of the three primitive vowels, as ا *a*, ا *i*, and ا *u*; ب *ba*, ب *bi*, and ب *bu*, etc.: hence the elementary sounds of the language amount to one hundred and five in number, each consonant forming three distinct syllables.

6. When a consonant is accompanied by one of the three primitive vowels, it is said to be *متحرک* *mutaharrik*, that is, 'moving or moveable,' by that vowel. Oriental grammarians consider a syllable as a *step* or *move* in the formation of a word or sentence. When, in the middle or at the end of a word, a consonant is not accompanied by a vowel, it is said to be *ساكن* *sákin*, 'resting or inert,' and then it is marked with the symbol َ or ِ called *جزم* *jazm*, which signifies 'amputation or cutting short.' Thus in the word *مَرْدُم* *mardum*, the *mím* is *moveable* by *fatha*; the *re* is *inert*,<sup>1</sup> having no vowel; the *dál* is *moveable* by *zamma*; and, finally, the *mím* is *inert*. As a general rule, the last letter of a word is *inert*, and in that case the mark *jazm* َ is unnecessary.

7. When a letter is doubled, the mark ّ, called *tashdíd*, is placed over it. Thus, in the word *شِدَّت* *shid-dat*, where the first syllable ends with *د* (*d*) and the next begins with *د* (*d*), instead of the usual mode *شِدَّت* the two *dáls* are thrown into one, and the mark *tashdíd* ّ indicates this coalition. The student must be careful to utter each of the letters thus doubled, distinctly—the first letter ends the preceding syllable, and the second begins the following; they must not be slurred over as we do it, in such words as *mummy*, *summer*. The meaning of the term *tashdíd*, is, 'strengthening or corroboration.'

<sup>1</sup> The term *inert* is here employed for want of a better. In most Arabic, Persian, and Hindústání Grammars, a letter not followed by a vowel is called *quiescent*, which is objectionable, as it is apt to mislead the beginner, the term *quiescent* being already applied in the English Grammar in the sense of *not sounded*. For instance, the letter *g* is *quiescent* in the word *phlegm*; we cannot, however, say that *m* is *quiescent* in the same word, though we may say that it is *inert*. The student will be pleased to bear in mind, then, that a letter is said to be *inert* when it is not followed by a vowel.

OF THE LETTERS ا , و , AND ي VIEWED AS VOWELS OR  
LETTERS OF PROLONGATION.

8. The letters ا , و , and ي when *inert*, serve to prolong the preceding vowel, as follows. When ا *inert* is preceded by a letter moveable by *fatha*, the *fatha* and *alif* together form a long sound like our *a* in *war*, or *au* in *haul*, which in Hindústání might be written وَّار and حَال. Now it so happens that the ا *inert* is always preceded by *fatha*: hence, as a general and practical rule, *alif* not beginning a word or syllable forms a sound like our *a* in *war*, or *au* in *haul*. In the Roman character, the sound of long ا will be represented by *á*, whilst the unmarked *a* is always understood to represent the short primitive vowel *fatha*.

9. When the letter , *inert* is preceded by a consonant moveable by the vowel *zamma*, the *zamma* and , together form a sound like our *oo* in *tool*; which in Hindústání might be written تُول or, which is the same thing, like our *u* in *rule*, which might be written رُول. The same combination forms also another sound, like our *o* in *mole*, which would in the same manner be written مُول, or, perhaps still nearer, like our *oa* in *coat*, which might be written كُوت. In the Arabic language, the latter sound of , viz. that of *o* in *mole*, is unknown; hence Arabian grammarians call it *Majhúl*, or '*Ajamí*, i.e. the Unknown or Persian ,; whereas the former sound, that of *u* in *rule*, is called *Ma'rúf*, the Known or Familiar ,. If the



letter , be preceded by a consonant moveable by *fatha*, the *fatha* and , united will form a diphthong, nearly like our *ou* in *sound*, or *ow* in *town*, but more exactly like the *au* in the German word *kaum*, which in Hindústání might be written قَوْم. In the following pages the *Ma'rúf* sound will be represented by *ú*; the *Majhúl* by *o*, and the diphthong by *au*. If the , be preceded by the vowel *kasra*, no union takes place, and the , preserves its natural sound as a consonant, as in the word سِوَا *siwá*.

b. When the letter , in words purely Persian is preceded by خ (moveable by *fatha*), and followed by ا; the sound of و is scarcely perceptible; as in the word خَوَاد pronounced *kháh*, not *khawáh*. When we have occasion to write any such words in the Roman character the *w* will be written with a dot under; thus, خَوَاد *khwáh*.

10. When the letter ي *inert* is preceded by a consonant moveable by *kasra*, the *kasra* and the ي unite, and form a long vowel like our *ee* in *feel*, which in Hindústání might be written فَيْل; or, which is the same thing, like our *i* in *machine*, which might be written مَشِين. The same combination may also form a sound like our *ea* in *bear*, which would be written بَيْر or like the French *ê* in the words *prê*, *donnê*, but longer; or the German *e* followed by *h* in the words *sehr*, *gelehrt*. In the Arabic language, the latter sound of ي is unknown: hence, when the ي forms the sound of *ea* in *bear*, etc., it is called *Yâe Majhúl*, or *Yâe 'Ajamî*, that is, the Unknown or Persian ي; whilst the former sound—that of *ee* in *feel*, or *i* in *machine*—is called *Yâe Ma'rúf*, the Known or Familiar ي. When the letter ي *inert* is preceded by a consonant, moveable by *fatha*, the *fatha* and the ي unite, and form a diphthong, like *ai* in the

German word *Kaiser*, which in Arabic, Persian, and Hindústání, is written قَيْصَر. This sound is really that of our own *i* in *wise*, *size*, which we are pleased to call a vowel, but which, in reality, is a genuine diphthong. When the letter ي is preceded by *zamma*, no union takes place, and the ي retains its usual sound as a consonant, as in the word مُيَسَّر *muyassar*. Lastly, if the letter ي be followed by a vowel, the above rules do not hold; and the ي is to be sounded as a consonant, as in the words بَيَان *bayán*, and زَيَان *ziyán*, not *bai-án* and *zí-án*, to represent which latter sounds the mark *hamza* (No. 15) would be requisite. A similar rule applies to the و.

a. It must be observed, that there are very few Hindústání works, printed or manuscript, in which all the vowels are marked as we have just described; the primitive short vowels being almost always omitted, as well as the marks َ *jazm* and ِ *tashdid*. This omission occasions no serious inconvenience to the natives, or to those who know the language. To the young beginner, however, in this country, it is essential to commence with books having the vowels carefully marked; otherwise he will contract a vicious mode of pronunciation, which he will find it difficult afterwards to unlearn. At the same time, it is no easy matter in printing to insert all the vowel-marks, etc. in a proper and accurate manner. In the present work, a medium will be observed, which, without over-crowding the text with symbols, will suffice to enable the learner to read without any error, provided he will attend to the following rules.

11. The short vowel *fatha* َ is of more frequent occurrence than the other two; hence it is omitted in the printing; and the learner is to supply it for every consonant except the last, provided he see no other vowel, nor the mark *jazm*, nor the ة (*butterfly*) form of the letter he (par. 3, b) accompanying any of the consonants aforesaid.

a. The letter و at the beginning of a word or syllable is a consonant, and generally sounded like our *w*, as in the words وس *wis*, وطن *waṭan*. When و follows a consonant, that has no vowel-mark or *jazm* accompanying it, the و has the sound of *o* long, as in the words سو *so*, کو *ko*. When the consonant preceding the و has the mark *ẓamma* ˆ over it, the و has the sound of *u* in *rule*, or *oo* in *fool*, as in the words سُو *sú* or *soo*, and كُو *kú* or *koo*; and if the preceding consonant has the vowel mark *fatha* ˆ over it, the و forms the diphthong *au*, as سَو *sau* or *sow*, كَو *kau* or *cow*.

b. The letter ي at the beginning of a word or syllable is a consonant like our letter *y*, as in يِه *yih*, يَاد *yád*. When the letter ي is medial or final, if the consonant preceding it has no vowel-mark or *jazm*, the ي is sounded like *ea* in *bear*, or *ai* in *fail*, as in the words بِير *ber*, and سِير *ser*. If the consonant preceding the ي has the mark *kasra* ˘ under it, the ي has the sound of *i* in *machine*, or *ee* in *feel*, as بِير *bir* or *beer*, and سِير *sir* or *seer*; and if the preceding consonant has the mark *fatha* ˆ over it, the ي forms the diphthong *ai* as بَيْر *bair* or *byre*, and سَيْر *sair* or *sire*.

c. There are a few instances in which the letters و and ي unite with the preceding consonant, as in the words سَوَامِي *swámi*, and كَيَا *kyá*; but such combinations being of comparatively rare occurrence, they may safely be left to the student's own practice. Lastly, in a few Arabic words the final ي occurs with an *alif* written over it, in which case the *alif* only is sounded, as in the words عَبَّالِي *ukbá*; تَعَالِي *ta'áld*.

12. We shall now at one view exhibit the practical application of the principles treated of in the preceding paragraphs. The vowels in Hindústání, as the student may have ere now perceived, are ten in number, the manner of representing which may be seen in the following ten words. The upper line (1) contains ten English words in common use, in each of which occurs the corresponding sound of the Hindústání word beneath. The lower line (3) shews the mode in which the Oriental



vowels will be uniformly represented in Roman characters in the course of this work.

1.	<i>fun</i>	<i>fin</i>	<i>foot</i>	<i>fall</i>	<i>foal</i>	<i>fool</i>	<i>fowl</i>	<i>fail</i>	<i>feel</i>	<i>file</i>
2.	فُن	فِن	فُت	فَال	فُول	فُول	فُول	فِيل	فِيل	فِيل
3.	<i>fan</i>	<i>fin</i>	<i>fut</i>	<i>fál</i>	<i>fol</i>	<i>fúl</i>	<i>faul</i>	<i>fel</i>	<i>fil</i>	<i>fail</i>

13. We have now, we trust, fully explained how the vowels are to be represented when they *follow* an audible consonant, such as the letter ف *f* in the foregoing list of words. In order to represent the vowels as initial or commencing a word, it will at once occur to the student that we have merely to annihilate or withdraw the letter ف from the above words, leaving everything else as it stands, and the object is effected. This is precisely what we do *in reality*, though not *in appearance*. The Arabian grammarians have taken into their heads a most subtle crotchet on this point, which is, *that no word or syllable can begin with a vowel*. Therefore, to represent what we call an initial vowel, that is, a vowel commencing a word or syllable, they employ the letter ا *alif* as a fulcrum for the vowel. We have already stated (No. 5) that they consider the ا as a very weak aspirate or *spiritus lenis*; hence its presence supports the theory, at least to the eye, if not to the ear. In order, then, to exhibit the vowels in the preceding paragraph as initial, we must, after taking away the letter ف substitute ا in its place, which ا being *nothing*, or *very nearly so*, the process amounts *in reality* to the withdrawal of the letter ف *f*, and the substitution of what may be considered as mere *nothing*, thus—

1.	<i>un</i>	<i>in</i>	<i>ut</i>	<i>all</i>	<i>ol</i>	<i>ool</i>	<i>owl</i>	<i>ail</i>	<i>eel</i>	<i>aisle</i>
2.	اُن	اِن	اُت	اَل	اُول	اُول	اُول	اَيْل	اَيْل	اَيْل
3.	<i>an</i>	<i>in</i>	<i>ut</i>	<i>al</i>	<i>ol</i>	<i>úl</i>	<i>aul</i>	<i>el</i>	<i>il</i>	<i>ail</i>

Instead of writing two *alifs* at the beginning of a word, as in *آل ál*, it is usual (except in Dictionaries) to write one *alif* with the other curved over it; thus *آل*. This symbol *آ* is called *مَدَّة* *madda*, 'extension,' and denotes that the *alif* is sounded long, like our *a* in *water*. M. de Sacy (v. *Grammaire Arabe*, p. 72) considers the mark *madda* *آ* to be nothing else than a *م* *mím*, the initial of the word *madda*; but our business is simply with its practical use, and the reader if he pleases may view it as a contraction of our letter *m*, meaning 'Make it long.'

14. If, instead of *ا* in the above series, we substitute the letter *ع*, we shall have virtually the same sounds, only that they must be uttered from the lower muscles of the throat, thus—

عن	عن	عُت	عال	عول	عُول	عَوْل	عيل	عيل	عِيل
'an	'in	'ut	'ál	'ol	'úl	'aul	'el	'íl	'ail

a. It appears, then, that when in Hindústání, a word or syllable begins with what we consider to be a vowel, such word or syllable must have the letter *ا* or *ع* to start with. Throughout this work, when we have occasion to write such words in the Roman character, the corresponding place of the *ع* will be indicated by an apostrophe or *spiritus lenis*; thus, *عسل* 'ásal, *عابد* 'ábid, *بعد* ba'd, to distinguish the same from *اسل* asal, *آبد* ábid, *بد* bad, or *باد* bád. In other respects the reader may view the *ا* and *ع* in any of the three following lights. 1st. He may consider them of the same value as the *spiritus lenis* (') in such Greek words as *áv*, *év*, etc. 2ndly. He may consider them as equivalent to the letter *h* in the English words *hour*, *herb*, *honour*, etc. Lastly. He may consider them as mere blocks, whereupon to place the vowels requisite to the formation of the syllable. Practically speaking, then, *ا* and *ع* when initial, and the *و* and *ي* when not initial, require the beginner's strictest attention, as they all contribute in such cases to the formation of several sounds.

15. We have stated that, according to the notions of the Arabian grammarians, no syllable can begin with a vowel. In practice, however, nothing is more common, at least according to our ideas of such matters, than to meet with one syllable ending with a vowel, and the next beginning with one also. When this happens in Persian and Hindústání, the mark  $\text{ء}$  called *hamza* is inserted between the two vowels a little above the body of the word, as in the words جَاوَن *já,ún*, پَاي *pá,e*; and sometimes there is a vacant space left for the *hamza*, like the initial or medial form of the *ye* without the dots below, thus [ي] or [ـي] as in the words فَايْدَة *fá,ida*; كَيْجِي *kijí-e*. The *hamza*, then, is merely a substitute employed in the middle of words for the letter  $\text{ا}$ , to serve as a commencement (or as the Orientals will have it, consonant) to the latter of two consecutive vowels. Practically speaking, it may be considered as our hyphen which serves to separate two vowels, as in the words *co-ordinate*, *re-iterate*. It serves another practical purpose in Persian, in the formation of the genitive case, when the governing word ends with the imperceptible  $\text{ه}$  *h*, or with the letter  $\text{ي}$  as in the words دِيْدَةُ دَانَش *dída-i-dánish*, ‘the eye of intelligence,’ where the *hamzá* alone has the sound of the short *i* or *e*.

a. The sound of the mark *hamza*, according to the Arabian grammarians, differs in some degree from the letter  $\text{ا}$ , being somewhat akin to the letter  $\text{ع}$ , which its shape  $\text{ء}$  would seem to warrant; but in Hindústání this distinction is overlooked. We have here confined ourselves solely to the practical use of this symbol as applied in Persian and Hindústání; for further information on the subject, the reader may consult De Sacy’s Arabic Grammar.

16. Before we conclude the discussion of the alphabet,



it may be proper to inform the student that the eight letters **ث ح ط ظ ض ص** and **ق** are peculiar to the Arabic; hence, as a general rule, a word containing any one of these letters may be considered as borrowed from the Arabic. Words containing any of the letters **ز د خ** or **غ** may be Persian or Arabic, but are not of Indian origin. The few words which contain the letter **ژ** are purely Persian. Words containing any of the letters **چ پ گ** may be Persian or Indian, but not Arabic. Lastly, words containing any of the four-dotted letters **ڑ ڈ ٲ ٴ** are purely Indian. The rest of the letters are common to the Arabic, Persian, and Hindústání languages.

17. As words and phrases from the Arabic language enter very freely into the Hindústání, we cannot well omit the following remarks. Arabic nouns have frequently the definite article **ال** 'the' of the language prefixed to them; and if the noun happens to begin with any of the thirteen letters **ظ ط ض ص ش س ز ر ذ د ت** or **ن**, the **ل** of the article assumes the sound of the initial letter of the noun, which is then marked with *tashdid*; thus **النور** 'the light,' pronounced *an-núr*, not *al-núr*. But in these instances, though the **ل** has lost its sound, it must always be written in its own form. Of course, when the noun begins with the **ل**, the **ل** of the article coincides with it in like manner, as in the words **الليلة** *al-lailat*, 'the night;' and in this case the **ل** of the article is sometimes omitted, and the initial *lám* of the noun marked with *tashdid*, thus, **أليلة** *al-lailat*.

a. The thirteen letters (**ت** etc.) above mentioned, together with the letter **ل**, are, by the Arabian grammarians, called *solar* or *sunny* letters, because the word **شمس** *shams*, 'the sun,' happens to begin with one of them. The other letters of the Arabic alphabet are called



*lunar*, because, we presume, the word *قمر* *kamar*, 'the moon,' begins with one of the number, or simply because they are *not solar*. Of course, the captious critic might find a thousand equally valid reasons for calling them by any other term, such as *gold* and *silver*, *black* and *blue*, etc.; but we merely state the fact as we find it.

18. In general, the Arabic nouns of the above description, when introduced into the Persian and Hindústání languages, are in a state of construction with another substantive or preposition which precedes them; like the Latin terms *jus gentium*, *vis inertiae*, *ex officio*, etc. In such cases, the last letter of the first or governing word, if a substantive, is moveable by the vowel *zanima*, which serves for the enunciation of the *l* of the article prefixed to the second word; and, at the same time, the *l* is marked with the symbol *وَصْلَة* *wasla*, which denotes 'union;' as in the words *امير المؤمنين* *Amir-ul-mūminín*, 'Commander of the Faithful;' *اقبال آلدوله* *Ikbál-ud-daula*, 'The dignity of the state.'

*a.* Arabic nouns sometimes occur having their final letters marked with the symbol called *tanwín*, which signifies the using of the letter *ن*. The *tanwín*, which in Arabic grammars serves to mark the inflexions of a noun, is formed by doubling the vowel-point of the last letter, which indicates at once its presence and its sound; thus, *باب* *bábu*, *باب* *bábin*, *باباً* *bában*. The last form requires the letter *l*, which does not, however, prolong the sound of the final syllable. The *l* is not required when the noun ends with a *hamza*, or with the letter *ة*, as *شَيْءٌ* *shai-an*, *حِكْمَةٌ* *hikmatan*; or when the word ends in *ي*, surmounted by *ا* [ *يِل* ] (in which case the *l* only is pronounced), *هُدًى* *hudan*. In Hindústání the occurrence of such words is not common, being limited to a few adverbial expressions, such as *قصدًا* *kasdan*, 'purposely,' *اتفاقاً* *ittifákan*, 'by chance.' In the Roman character the letter *n*, with a stroke underneath [*n*], will be used for the 'núnation.'

19. We may here mention, that the twenty-eight

letters of the Arabic language are also used (chiefly in recording the *tārīkh*, or date of historical events, etc.), for the purpose of numerical computation. The numerical order of the letters differs from that given in pages 2 and 3, being, in fact, the identical arrangement of the Hebrew alphabet, so far as the latter extends, viz., to the letter 400. The following is the order of the numerical alphabet with the corresponding number placed above each letter; the whole being grouped into eight unmeaning words, to serve as a 'Memoria technica.'

1000	900	800	700	600	500	400	300	200	100	90	80	70	60	50	40	30	20	10	9	8	7	6	5	4	3	2	1	
ا	ب	ج	د	هـ	و	ز	ح	ط	ي	ك	ل	م	ن	س	ع	ف	ق	ر	ش	ص	ض	ظ	غ	ف	ق	ر	ش	ص

where 1 denotes one, ب two, ج three, د four: etc.

a. In reckoning by the preceding system, the seven letters peculiarly Persian or Indian, viz. ژ, ژڼ, چ, ت, پ, گ, and گ, have the same value as their cognate Arabic letters of which they are modifications, that is, of ز, ر, د, ج, ت, ب, ک, respectively. The mode of recording any event is, to form a brief sentence, such that the numerical values of all the letters, when added together, amount to the year (of the Hijra) in which the event took place. Thus, the death of Ahlí of Shíráz, who may be considered as the last of the classic poets of Persia, happened in A.H. 942 (A.D. 1535). This date is recorded in the sentence بادشاه شعرا بود اهلي 'Ahlí was the king of poets;' where the sum of all the letters *be*, *alif*, *dál*, etc., when added together, will be found to amount to 942. The following date, on the death of the renowned Haidar 'Alí of Maisúr (A.H. 1196), is equally elegant, and much more appropriate: جان بالاگهات برقت 'The spirit of Bálaghát is gone.'

b. Sometimes the title of a book is so cunningly contrived as to express the date of its completion. Thus, several letters written on various occasions by Abu-l-Fazl, surnamed 'Allámí, when secretary to the Emperor Akbar, were afterwards collected in one volume by 'Abdu-s-samad, the secretary's nephew, and the work was entitled

مکاتبات علامی *mukdtabdt-i 'allāmi*, 'The letters of 'Allāmi,' which at the same time gives the date of publication, A.H. 1015. We may also mention that the best prose work in Hindústānī—the *باغ و بهار* 'Bāgh o Bahār,' by Mīr Amman, of Delhi, was so called merely because the name includes the date; the discovery of which we leave as an exercise to the student.

c. It is needless to add that the marks for the short vowels count as nothing; also a letter marked with *tashdid*, though double, is to be reckoned but once only, as in the word '*allāmi*,' where the *lām* though double counts only 30. The Latin writers of the middle ages sometimes amused themselves by making verses of a similar kind, although they had only seven numerical letters to work with, viz., I, V, X, L, C, D, and M. This they called *carmen eleostichon* or *chronostichon*, out of which the following effusion on the Restoration of Charles II., 1660, will serve as a specimen :

Cedant arma oleæ, pax regna serenat et agros.

Here the numerical letters are C D M L X = 1660.

d. In Arabia, Persia and India, the art of printing has been, till recently, very little used; hence their books, as was once the case in Europe, are written in a variety of different hands. Of these, the most common are, 1st, the *Naskhi* نسخی, of which the type employed in this work is a very good imitation. Most Arabic Manuscripts, and particularly those of the Kur'án, are in this hand; and from its compact form, it is generally used in Europe for printing books in the Arabic, Persian, Turkish, and Hindústānī languages. 2ndly. The *Ta'liq* تعلیق, a beautiful hand, used chiefly by the Persians and Indians in disseminating copies of their more-esteemed authors. In India, the Ta'līq has been extensively employed for printing, both Persian and Hindústānī works; and within the last twenty years, a few Persian books, in the same hand, have issued from the Páshá of Egypt's press at Búlák. 3rdly. The *Shikasta* شکسته, or 'broken' hand, which is used in correspondence. It is quite irregular, and unadapted for printing; but not inelegant in appearance, when properly written.

## SECTION II.

OF THE NAMES (أَسْمَاءُ *asmâ*) INCLUDING SUBSTANTIVES,  
ADJECTIVES, AND PRONOUNS.

20. Oriental grammarians, both Hindú and Musalmán, reckon only three parts of speech, viz. the noun or name (إِسْمٌ *ism*), the verb (فِعْلٌ *f'íl*), and the particle (حَرْفٌ *harf*). Under the term noun, they include substantives, adjectives, pronouns, infinitives of verbs, and participles. This verb agrees with our part of speech so named; and under the general term of 'particle' are comprised adverbs, prepositions, conjunctions, and interjections. The student will find it necessary to bear this in mind when he comes to read or converse with native teachers; in the meanwhile we shall here treat of the parts of speech according to the classification observed in the best Latin and English grammars, with which the reader is supposed to be familiar.

## OF THE ARTICLE.

21. The Hindústání—and all the other languages of India, so far as we know—have no word corresponding exactly with our articles *the*, *a*, or *an*; these being really inherent in the noun, as in Latin and Sanskrit. Hence, as a general rule, the context alone can determine whether, for example, the expression رَاجَا كَا بَيْتَا, *rājā kā betā*, 'regis filius,' signifies 'a son of a king,' 'the son of a king,' 'a son of the king,' or 'the son of the



king.' When, however, great precision is required, we often meet with the demonstrative pronouns *yih*, 'this,' and *wuh*, 'that,' together with their plurals, employed in the same sense as our definite article. Our indefinite article is expressed in many instances by the numeral *ek*, 'one;' or by the indefinite pronoun *ko, i*, 'some,' 'a certain one'; as *ek mard aur ek sher*, 'a man and a tiger'; *ko, i shakhs*, 'some person'; but of this we shall treat more fully in the Syntax.

## OF SUBSTANTIVES.

22. Substantives in Hindústání have two genders only, the masculine and the feminine; two numbers, the singular and plural; and eight cases (as in Sanskrit), viz. nominative, genitive, dative, accusative, ablative, locative, instrumental or agent, and vocative. The ablative, locative, and instrumental, correspond with the Latin ablative. It has been deemed proper here to retain the Sanskrit classification of the cases, in accordance with the grammars of the Maráthí, Bengálí, and other cognate Indian dialects.

23. *Gender*.—To the mere Hindústání reader, it is difficult, if not impossible, to lay down any rules by which the gender of a lifeless noun, or the name of a thing without sex, may be at once ascertained. With regard to substantives that have a sexual distinction, the matter is easy enough, and is pithily expressed in the two first lines of our old school acquaintance, Ruddiman.

1. Quæ maribus solùm tribuuntur, mascula sunt.
2. Esto femineum, quod femina sola repossit.

This means, in plain English, that 'All animate beings of the male kind, and all names applicable to males only, are masculine. Females, and all names applicable to females only, are feminine.'

a. To the foregoing general rules, there is one (and perhaps but one) exception. The word قبيله *kabila*, which literally means tribe or family, also denotes a wife, and is used, even in this last sense, as a masculine noun. Thus in the 'Bágh o Bahár,' p. 27, we have the expression *kabile* قبيلي کو بہ سبب محبت کی ساتھ لیا *ko ba sabab muḥabbat ke sáth liyá*, 'Out of affection I brought my wife with me,' where *kabila* is inflected like a masculine noun. This, however, is merely an Oriental mode of expression, it being usual with the people to employ the terms 'house' or 'family,' when alluding to their wives. Our neighbours, the Germans, without any such excuse, have been pleased to decide that the word *weib*, 'wife,' should be of the neuter gender.

24. With regard to nouns denoting inanimate objects, the practical rule is, that those ending in ت *t*, ی *y*, and ش *sh*, are generally feminine. Those ending in any other letter; are, for the most part, masculine; but as the exceptions are numerous, the student must trust greatly to practice; and when, in speaking, he has any doubts respecting the gender of a word, it is preferable to use the masculine.

a. It is said that there is no general rule without an exception, and some have even gone so far as to assert that *the exception absolutely proves the rule*. If this latter maxim were sound, nothing could be better established than the general rule above stated respecting the gender of inanimate nouns. We have given it, in substance, as laid down by Dr. Gilchrist, succeeding grammarians having added nothing thereto, (if we except the Rev. Mr. Yates, who in his Grammar has appended, as an *amendment*, a list of some twelve or fifteen hundred exceptions.) This we have always looked upon as a mere waste of paper, believing as we do that no memory can

possibly retain such a dry mass of unconnected words. The fact is, that the rule or rather the labyrinth, may be considerably restricted by the application of a few general principles which we shall here state.

*Principle 1st.*—Most words purely Sanskrit, which of course abound in Hindústání, and more particularly in Hindí works, such as the 'Prem Ságar,' etc., retain the gender which they may have had in the mother-tongue. Thus, words which in Sanskrit are masculine or neuter, are masculine in Hindí; and those which in Sanskrit are feminine, are feminine in Hindí. This rule absolutely does away with several exceptions which follow one of the favourite maxims of preceding grammarians, viz., 'that names of lifeless things ending in ي ى, are feminine,' but *páni*, 'water,' *moti*, 'a pearl,' *ghi*, 'clarified butter' (and they might have added many more, such as *maní*, 'a gem,' etc.), are masculine: and why? because they are either masculine or neuter in Sanskrit. It is but fair to state, however, that this principle does not in every instance apply to such words of Sanskrit origin as have been greatly mutilated or corrupted in the vulgar tongue.

In the French and Italian languages which, like the Hindústání, have only two genders, it will be found that a similar principle prevails with regard to words from the Latin. The classical scholar will find this hint to be of great service in acquiring a knowledge of the genders of such French words as end in *e* mute, the most troublesome part of that troublesome subject.

*Principle 2nd.*—Arabic nouns derived from verbal roots by the addition of the servile ت *t*, are feminine, such as *khilkat*, 'creation, people,' etc., from *khalaḥ*, 'he created.' These in Hindústání are very numerous, and it is to such only that the general rule respecting nouns in ت *t*, rigidly applies. Arabic roots ending in ت *t*, are not necessarily feminine; neither are words ending in ت *t* derived from Persian and Sanskrit, those of the latter class being regulated by Principle 1st. Arabic nouns of the form تفعيل are feminine, probably from the attraction of the *i* in the second syllable; the letter *i* being upon the whole the characteristic feminine termination of the Hindústání language. To this general principle the exceptions are very few, among which we must reckon شربت *sharbat*, 'sherbet,' and تعویذ *ta'wīz*, 'an amulet,' which are masculine.



*Principle 3rd.*—Persian nouns derived from verbal roots by the addition of the termination *یش ish*, are feminine. These are not few in Hindústání, and it is to such only that the rule strictly applies. Nouns from the Persian, or from the Arabic through the Persian, ending in the weak or imperceptible *s h*, such as *نامه náma*, ‘a letter,’ *قلعه kíla*, ‘a fortress,’ are generally masculine. This again may be accounted for by the affinity of the final *a* to the long *d*, which is a general masculine termination in Hindústání.

*Principle 4th.*—Pure Indian words, that is, such as are not traceable to the Arabic, Persian, or Sanskrit, are generally masculine if they terminate in *د d*. Arabic roots ending in *د d*, are for the most part feminine; nouns purely Sanskrit ending in *د d*, are regulated by Principle 1st, but we may add, that the long *d* being a feminine termination in that language, such words are generally feminine in Hindústání. Words purely Persian when introduced into Hindústání, with the exception of those ending in *یش ish* and *s* already mentioned, are not reducible to any rule; the Persian language having no gender of its own in the grammatical sense of the term.

*Principle 5th.*—Compound words, in which the first member merely qualifies or defines the last, follow the gender of the last member, as *شکارگاه shikár-gáh*, ‘hunting-ground,’ which is feminine; the word *gáh* being feminine, and the first word *shikár* qualifying it like an adjective.

*b.* It must be confessed, in conclusion, that, even after the application of the foregoing principles, there must still remain a considerable number of words reducible to no sort of rule. This is the inevitable fate of all such languages as have only two genders. Another natural consequence is, that many words occur sometimes masculine and sometimes feminine, depending on the caprice or indifference of the writer or speaker. We have also good grounds to believe that a word which is used in the masculine in one district may be feminine in another, as we know from experience to be the case in Gaelic, which, like the Hindústání, has only two genders.

25. *Number and Case.*—The mode in which the plural number is formed from the singular, will be best learned



by inspection from the examples which we here subjoin. The language has virtually but one declension, and the various oblique cases, singular and plural, are regularly formed by the addition of certain particles or *post-positions*, etc., to the nominative singular. All the substantives of the language may be very conveniently reduced to three classes, as follows:—

Class I.—Including all substantives of the feminine gender.

Singular.

Oblique cases.	Nominative	رات <i>rát</i> ,	the night
	Genitive	رات کا -کی -کے <i>rát-ká, -ka, -kí,</i>	of the night
	Dative	رات کو <i>rát-ko,</i>	to the night
	Accusative	{ رات <i>rát</i> , رات کو <i>rát-ko,</i> }	the night
	Ablative	رات سے <i>rát-se,</i>	from the night
	Locative	رات میں -پر <i>rát-men, -par,</i>	in, on, the night
	Agent	رات نی <i>rát-ne,</i>	by the night
	Vocative	آی رات <i>ai rát,</i>	O night!

Plural.

Oblique cases.	Nominative	راتیں <i>rátēn,</i>	the nights
	Genitive	راتوں کا -کی -کے <i>rátōn ká, -ka, -kí,</i>	of the nights
	Dative	راتوں کو <i>rátōn-ko,</i>	to the nights
	Accusative	{ راتیں <i>rátēn,</i> راتوں کو <i>rátōn-ko,</i> }	the nights
	Ablative	راتوں سے <i>rátōn-se,</i>	from the nights
	Locative	راتوں میں -پر <i>rátōn-men, -par,</i>	in, on, the nights
	Agent	راتوں نی <i>rátōn-ne,</i>	by the nights
	Vocative	آی راتو <i>ai ráto,</i>	O nights!

Feminine nouns ending in *ی* *ī*, add *ان* *ān* in the nominative plural; thus *روتی* *rotī*, 'bread,' 'a leaf,' nom. plur. *روتیاں* *rotīyān*. In the oblique cases plural, they add *وں* *ōn* as above.

In like manner a few words in *و* *ū*, add *ان* *ān*, as *جورو* *jorū*, 'a wife,' nom. plur. *jorūwān* or *jorū, ān*.

a. We may now take a brief view of the formation of the cases.

It will be seen that in the singular, the oblique cases are formed directly from the nominative, which remains unchanged, by the addition of the various post-positions. The genitive case has three forms of the post-position, all of them, however, having the same signification, the choice to be determined by a very simple rule which belongs to the Syntax. The accusative is either like the nominative or like the dative; the choice, in many instances, depending on circumstances which will be mentioned hereafter. The nominative plural adds *en* to to the singular (*ân* if the singular be in *î*). The oblique cases plural in the first place add *on* to the singular, and to that they affix the various post-positions; it will be observed that the accusative plural is either like the nominative or dative plural. The vocative plural is always formed by dropping the final *n* of the oblique cases. Let it also be remembered that the final ن added in the formation of the cases of the plural number is always nasal. *Vide* letter ن page 6.

Class II.—Including all Masculine Nouns, with the exception of such as end in *á* (purely Indian), ان *ân*, and *s h*.

Example, مرد *mard*, 'man.'

	Singular.		Plural.
N.	مرد <i>mard</i> , man.		مرد <i>mard</i> , men.
G.	مرد کا-کی-کی <i>mard-ká, etc.</i> , of man.		مردون کا-کی-کی <i>mardon-ká, etc.</i> , of men.
D.	مرد کو <i>mard-ko</i> , to man.		مردون کو <i>mardon-ko</i> , to men.
Ac.	{ مرد <i>mard</i> , مرد کو <i>mard-ko</i> , } man.		{ مرد <i>mard</i> , مردون کو <i>mardon-ko</i> , } men.
Ab.	مرد سے <i>mard-se</i> , from man.		مردون سے <i>mardon-se</i> , from men.
L.	مرد میں -پر <i>mard-mên, -par</i> , in, on, man.		مردون میں -پر <i>mardon-mên, -par</i> , in, on, men.
Ag.	مرد نی <i>mard-ne</i> , by man.		مردون نی <i>mardon-ne</i> , by men.
V.	آی مرد <i>ai mard</i> , O man!		آی مردو <i>ai mardo</i> , O men!

This class, throughout the singular, is exactly like class I., and in the plural the only difference consists in the absence of any termination added to the nominative, and consequently to the first form of the accusative, which is the same.

All the other cases in the plural are formed precisely as before. It must be admitted that the want of a distinct termination to distinguish the nominative plural from the singular, however, in Class II. is a defect in the language. This, however, seldom occasions any ambiguity, the sense being quite obvious from the context. The German is liable to a similar charge, and sometimes even the English, in the use of such words as 'deer,' 'sheep,' 'swine,' and a few others.

Class III.—Including Masculine Nouns purely Indian ending in *a*, a few ending in *ān*, and several words, chiefly from the Persian, ending in the imperceptible *s* or short *a*.

Example, کتا *kuttā*, 'a dog.'

	Singular.		Plural.
N.	کتا <i>kuttā</i> , a dog.		کُتِی <i>kutte</i> , dogs.
G.	کُتِی کا - کِی - کِی <i>kutte-kā</i> , etc., of a dog.		کُتُون کا - کِی - کِی <i>kutūn-kā</i> , etc., of dogs.
D.	کُتِی کو <i>kutte-ko</i> , to a dog.		کُتُون کو <i>kutūn-ko</i> , to dogs.
Ac.	{ کُتِی <i>kuttā</i> , کُتِی کو <i>kutte-ko</i> , } a dog		{ کُتِی <i>kutte</i> , کُتُون کو <i>kutūn-ko</i> , } dogs
Ab.	کُتِی سی <i>kutte-se</i> , from a dog.		کُتُون سی <i>kutūn-se</i> , from dogs.
Loc.	کُتِی مین - پر <i>kutte-men</i> , - <i>par</i> , in, on, a dog.		کُتُون مین - پر <i>kutūn-men</i> , - <i>par</i> , in, on, dogs.
Ag.	کُتِی نی <i>kutte-ne</i> , by a dog.		کُتُون نی <i>kutūn - ne</i> , by dogs.
Voc.	اے کُتِی <i>ai kutte</i> , O dog!		اے کُتُون <i>ai kutto</i> , O dogs!

*a*. In like manner may be declined many words ending in *s*, as بَندہ *banda*, 'a slave,' gen. *bande-kā*, etc., nom. plur. *bande*, 'slaves,' gen. *bandon-kā*, etc. Nouns in *ān* are not very numerous, and as the final *n* is very little, if at all, sounded; it is often omitted in writing; thus بنیان *baniyān* or بنیا *baniyā*, 'a trader,' gen. *baniyen-kā* or *baniya-kā*, which last is the more common. In the ordinal numbers, such as دسواں *daswān*, 'the tenth,' etc., the nasal *n* generally remains in the inflection, as دسویں *daswēn-kā*, etc., 'of the tenth.' In the oblique

cases plural, the *ان* *ān*, is changed into *ون* *on*. With regard to this third class of words, we have one remark to add; which is, that the vocative singular is often to be met with uninflected, like the nominative as *اي بيتا* *ai betā* for *اي بيتي*, 'O son!'

b. The peculiarity of Class III. is, that the terminations *ا* *d* and *س* *a*, of the nominative singular, are entirely displaced in the oblique cases singular and nominative plural by *ي* *e*, and in the oblique cases plural by *ون* *on*. This change or displacement of termination is called 'inflection,' and it is limited to masculine nouns only with the above terminations; for feminines ending in *ان* *ān* or *س* *a*, are never inflected, nor are all masculines ending in the same, subject to it. A considerable number of masculine nouns ending in *ا* *d*, purely Arabic, Persian, or Sanskrit, are not inflected, and consequently belong to Class II. On the other hand, masculine nouns purely Indian, such for example as the infinitives and participles of verbs used substantively or adjectively, are uniformly subject to inflection. In like manner, several masculine nouns ending in the imperceptible *س* are not subject to inflection, and as these are not reducible to any rule, the student must be guided by practice.

c. Masculines in *س* from the Persian often change the *س* into *ا* in Hindústání; thus *درجه* *darja*, 'grade,' 'rank,' becomes *درجا* *darjá*; so *مزه* *maza*, 'taste,' becomes *مزا* *mazā*. All such words are subject to inflection, for by this change they become as it were 'Indianized.' The final *س* is not inflected if in a state of construction (agreeably to the rules of Persian grammar) with another word, as *ديده هوش مين* *dida-i hosh men*, 'in the eye of prudence;' *زبان ريخته مين* *zabān-i rekhta men*, 'in the Rekhta or mixed dialect.'

## 26. General rules for the Declension of Nouns. —

1. In classes I. and II. the nominative singular remains unaltered throughout, the plural terminations being superadded. 2. In class III. the nominative singular is changed or inflected into *ي* *e*, for the oblique singular and nominative plural, and the terminations of the oblique cases plural are *substituted for*, not *added to*, the termination of the singular. 3. All plurals end in



ون *on* in the oblique cases, that is, whenever a post-position is added or understood. 4. The vocative plural always ends in و *o*, having dropped the final ن *n* of the oblique. 5. Words of the first and second classes, consisting of two short syllables, the last of which being *fatha*, drop the *fatha* on receiving a plural termination; thus طرف *taraf*, 'aside,' nom. plur. طرفین *tarfen*, gen. طرفون *tarfon-ká*, etc., not *tarafen*, etc.

a. A few words are subject to slight deviations from the strict rule, among which we may mention the following. 1. Words ending ن *no*, preceded by a long vowel, as نانو *náno*, 'a name,' پانو *páno*, 'the foot,' and گانو *gáno*, 'a village;' reject the نو *no*, and substitute the mark *hamza* on receiving a plural termination: thus, پاؤن *pá, on* *ká*, etc. 'of the feet.' 2. The word گای *gá, e*, 'a cow,' makes in the nominative plural گاین *gá, en*, and in the oblique plural گاون *gá, on*, thus resembling the oblique plural of گانو *gáno*, 'a village.' 3. A few feminine diminutives in یا *iyá*, like رانیدی *randiyá*, chiriyá, etc. form the nominative plural by merely adding a nasal *n*, as چریان *chiriyán*, which is evidently a contraction for *chiriyá, en*, the regular form. 4. Masculines of the third class ending in یه *ya*, may follow the general rule, or change the ی *y* into a *hamza* before the inflection; thus سایه *sáya*, 'a shade (of a tree),' gen. سایی *sáye-ká*, or سائی *sá, e-ká*. 5. The word رُپیہ *rúpiya*, 'a rupee,' has generally رُپی *rúpi*, for the nominative plural.

27. *Post-position*.—In this work, to avoid confusion, we apply the term post-position only to those inseparable particles or terminations which invariably follow the nouns to which they belong. They may be united with their substantives so as to appear like the case terminations in Latin, Greek, and Sanskrit, or they may be written separately, as we have given them in the examples for declension. The most useful and important of them are the following, viz.: کا *ká*, کی *ke*, کِی *ki*,

'of,' the sign of the genitive case; کو *ko* 'to,' the sign of the dative, and sometimes of the accusative or objective case; سی *se* 'from,' or 'with,' (also سون *son*, سین *sen*, سیتی *siti*, are occasionally met with), the sign of the ablative and instrumental; پر *par* (sometimes in poetry پہ *pa*), 'upon,' 'on,' 'at,' مین *men*, 'in,' 'into,' تک *tak*, تلک *talak*, لگ *lag*, 'up to,' 'as far as,' 'till,' one of the signs of the locative case; and, lastly, نی *ne*, 'by,' the sign of the agent.

*a.* The post-positions require the words to which they are affixed to be in the inflected form, if they belong to Class III.; and they are generally united with the oblique form in ون *on* of all plurals. On the other hand, an inflected form in the singular can only occur in combination with a post-position, expressed or understood; and the same rule applies to all *bond fide* oblique forms in ون *on* of the plural. There are a few expressions in which the oblique form in ون *on* is used for the nominative plural; and when a numeral precedes, the nominative form may be used for the oblique, as will be noticed more fully in the Syntax.

#### OF ADJECTIVES.

28. Adjectives in Hindústání generally precede their substantives, and with the exception of those which are purely Indian words and ending in ۱ *á*, together with a few from the Persian ending in *s* or short *a*, they are, as in English, indeclinable. Words purely Indian, ending in ۱ *á*, change the final ۱ *á* into ی *e*, when they qualify or agree with a masculine noun in any case except the nominative singular (or the first form of the accusative, which is the same); and the ۱ *á* is changed into ِ ی *i* with feminine nouns. Thus, the adjective خوب *khúb*, 'good,' 'fair,' is the same before nouns of either gender or number in all cases, as *khúb jánwar*, 'a

fine animal,' *khúb larkí*, 'a fair girl'; *khúb randiyán*, 'fine women,' *khúb ghore*, 'beautiful horses.' Again the adjective كالا *kálá*, 'black,' is used in that form only before masculine nouns, in the nominative or the first form of the accusative singular; it will become كالى *kále*, before masculine nouns in the oblique cases singular and throughout the plural, as *kálá mard*, 'a black man,' *kále mard-ká*, 'of a black man,' *kále mard*, 'black men,' *kále mardon-se*, 'from black men.' Lastly, before feminine nouns, *kálá* becomes كالى *káli* for both numbers and in all cases, as *káli rát*, 'the dark night,' *káli rát-se*, 'from the dark night,' *káli ráton-ká*, 'of the dark nights,' etc.

a. Hence it appears, as a general rule:—1. That adjectives, before feminine nouns, have no variation on account of case or number. 2. That adjectives terminating like nouns of the first and second classes are indeclinable; and lastly, that adjectives, terminating like nouns of the third class, are subject to a slight inflection like the oblique singular of the substantives of that class.

b. The cardinal numbers, *ek*, 'one,' *do*, 'two,' etc., are all indeclinable when used adjectively. The ordinals above *pánchwadn*, 'the fifth,' inclusive, follow the general rule, that is, *pánchwán* is inflected into *pánchwen* before the oblique cases of masculines, and it becomes *pánchwin* before feminine nouns.

c. Adjectives ending in *s* or short *a*, which are principally borrowed from the Persian; are, for the most part, indeclinable. There are some, however, which are inflected into ي *e* for the masculine, and ى *i* for the feminine, like those ending in *á*; among these may be reckoned رائند *rándá*, 'rejected,' ساد *sáda*, 'plain,' عُد *'umda*, 'exalted,' گند *ganda*, 'fetid,' مانند *mándá*, 'tired,' خرنند *khurinda*, 'gluttonous,' شرمنند *sharminda*, 'ashamed,' كمينه *kamína*, 'mean,' بيجاره *bechára*, 'helpless,' ناكاره *nákdára*, 'useless,' ناديد *nádida*, 'unseen,' حرامزاده *harám-záda*, 'base-born,



یک ساله *yak-sdlah*, 'annual,' 'one year old,' دو ساله *do sdlah*, 'biennial,' and perhaps a few more.

d. The majority of adjectives purely Indian, together with all present and past participles of verbs, end in *ā* (subject to inflection) for the masculine, and *ī* for the feminine. All adjectives in *ā*, purely Persian or Arabic, are indeclinable, with perhaps the sole exception of جدا *juddā*, 'separate,' 'distinct,' and a few that may have become naturalized in Hindústānī by changing the final *s* of the Persian into *ā*, like فلان *fulānā*, 'such a one,' or 'so and so.'

29. *Degree of Comparison.*—The adjectives in Hindústānī have no regular degrees of comparison, and the manner in which this defect is supplied will be fully explained in the Syntax. Suffice it here to say that when two objects are compared, that with which the comparison is made is put in the ablative case, like the Latin. Thus, for example, 'this house is high,' *yih ghar buland hai*; 'this house is higher than the tree,' *yih ghar darakht-se buland hai*, literally 'this house (compared) with the tree is high.' The superlative degree is merely an extreme comparison formed by reference to the word सब *sab*, 'all,' as *yih ghar sab-se buland hai*, 'this house (compared) with all is high,' or 'this is the highest house of all.'

#### OF PRONOUNS.

##### *Personal Pronouns.*

30. The pronouns differ more or less from the substantives in their mode of inflection. Those of the first and second persons form the genitive in *ī*, *rā*, *re*, and *rī*, instead of *kā*, etc. They have a distinct



dativ and accusativ form in *ي* *e* (singular), and *ين* *en* (plural), besides that made by the sign *كو* *ko*. They also form the oblique in a manner peculiar to themselves, and admit generally of the elision of the termination *ون* *on*, in the oblique plural. They have the dative and accusative cases in both numbers the same; and lastly, the cases of the agent are never inflected in the singular, these being always *main-ne* and *tú-ne* or *tain-ne*; never *mujh-ne*, or *tujh-ne*.

The first personal pronoun is thus declined:—

مَينَ *main*, 'I.'

Singular.		Plural.	
N.	مَينَ <i>main</i> , I.	هَمَ <i>ham</i> , We.	
G.	{ مِيرَا <i>merá</i> , <i>mere</i> } my, مِيرِي <i>merí</i> , f. } of me	{ هَمَارَا <i>hamárá</i> , <i>hamdre</i> } our: هَمَارِي <i>hamárí</i> , f. }	
D. & Ac.	{ مُجْهِي <i>mujhe</i> , } me, or { مُجْهِي <i>mujh-ko</i> , } to me.	{ هَمِينِ <i>hamen</i> , } us, or هَمَ <i>ham-ko</i> , } to us. هَمُونِ <i>hamon-ko</i> , }	
A.	مُجْهِي سِي <i>mujh-se</i> , from me.	هَمَ سِي <i>ham se</i> , } from us. هَمُونِ سِي <i>hamon se</i> , }	
L.	مُجْهِي مَينَ <i>mujh-men</i> , in me.	هَمَ مَينَ <i>ham-men</i> , } in us. هَمُونِ مَينَ <i>hamon men</i> , }	
Ag.	مَينَ نِي <i>main-ne</i> , by me.	هَمَ نِي <i>ham-ne</i> , } by us. هَمُونِ نِي <i>hamon ne</i> , }	

In this example we have three forms essentially distinct from each other, viz., the nominative, genitive, and oblique modification in the singular, as مَينَ *main*, مِيرَا *merá*, مُجْهِي *mujh*; and in the plural هَمَ *ham*, هَمَارَا *hamárá*, and هَمَ *ham* or هَمُونِ *hamon*. From the oblique modifications,—مُجْهِي *mujh*, and هَمَ *ham* or هَمُونِ *hamon*,—the

other oblique cases are formed by adding the requisite post-positions, except that the case denoting the agent is in the singular مَنِ *main ne*.

The second personal pronoun تُو *tu* or تَيْنِ *tain* is declined in a similar manner.

Singular.	Plural.
N. تَيْنِ or تُو <i>tu</i> or <i>tain</i> , Thou.	تُمْ <i>tum</i> , You.
G. تِيرَا تِيرَا تِيرِي <i>terá</i> , etc., thy.	تُمْهَارَا - رِي - رِي <i>tumhára</i> , etc., your.
D. & { تُوْجِهِي <i>tujhe</i> , } to thee,	{ تُمْهَيْنِ <i>tumhein</i> , } to you.
Ac. { تُوْجِهْ كُو <i>tujh-ko</i> , } or thee.	{ تُمْ كُو تُمْهُونِ <i>tum-ko</i> , or <i>tumhoñ-ko</i> , } you.
A. تُوْجِهْ سِي <i>tujh-se</i> , from thee.	تُمْ سِي تُمْهُونِ <i>tum-se</i> , or <i>tumhoñ-se</i> , from you.
L. تُوْجِهْ مَيْنِ <i>tujh men</i> , in thee.	تُمْ مَيْنِ تُمْهُونِ <i>tum-men</i> , or <i>tumhoñ-men</i> , in you.
Ag. تُوْ نِي <i>tú-ne</i> , by thee.	تُمْ نِي تُمْهُونِ <i>tum-ne</i> , or <i>tumhoñ-ne</i> , by you.
V. اَيُّ تُو <i>ai tú</i> , O thou!	اَيُّ تُمْ <i>ai tum</i> , O ye!

#### *Demonstrative Pronouns.*

31. In Hindústání the demonstrative pronouns, 'this,' 'that,' 'these,' and 'those,' at the same time supply the place of our third person 'he,' 'she,' 'it,' and 'they.' They are the same for both genders, and the context alone determines how they are to be rendered into English. The word يِه *yih*, 'this,' 'he,' 'she,' or 'it,' is used when reference is made to a person or object that is near; and وُه *wuh*, 'that,' 'he,' 'she,' or 'it,' when we refer to that which is more remote. The

proximate demonstrative *yih*, 'he,' 'she,' 'it,' 'this,' is declined as follows:—

Singular.	Plural.
N. <i>yih</i> , this, he, <i>etc.</i>	<i>ye</i> , these, they.
G. <i>is-ká, -ke, -kí</i> , of this, him, <i>etc.</i>	<i>in-ká, -ke, kí</i> , of these, of them.
D. <i>is-ko</i> or <i>ise</i> , to this, to him, <i>etc.</i>	<i>in-ko</i> or <i>inhen</i> , or <i>inhoiko</i> , to these, or to them.
Ac. <i>yih, is-ko, ise</i> , this, him, <i>etc.</i>	<i>ye, in-ko</i> , or <i>inhen</i> , these, them.
Ab. <i>is-se</i> , from this, him, <i>etc.</i>	<i>in-se</i> , from these, from them.
L. <i>is-men</i> , in this, or in him, <i>etc.</i>	<i>in-men</i> , in these, in them.
Ag. <i>is-ne</i> , by this, or by him, <i>etc.</i>	<i>in-ne</i> , by these, by them.

In this example we see that the nominative *yih* is changed into *is* for the oblique cases singular, and the nominative plural *ye* becomes *in* for the oblique plural, just as in the English 'he' becomes 'him,' and 'they' 'them.' In the oblique cases plural, it may be mentioned that besides the form *in*, we sometimes meet with *inh* and *inhon*, though not so commonly. The dative singular has two forms, one by adding *ko*, like the substantives, and another by adding *e*, as *is-ko* or *is-e*; in the plural we have *in-ko* and *in-hen*. The accusative is generally like the dative, but often the same as the nominative, as in the declension of substantives.

32. The demonstrative *úd*, 'that,' 'he,' 'she,' 'it' the interrogative *kaun*, 'who?' 'what?' the relative

سو *jo*, 'he who,' 'she who,' etc., and the correlative سو *so*, 'that same,' are precisely similar in termination to یہ in the foregoing example; hence it will suffice to give the nominatives, and one or two oblique cases of each, thus:—

*Remote Demonstrative.*

Singular.		Plural.	
N.	وہ <i>wuh</i> , he, she, it, or that.	وہی <i>we</i> , they, those.	
G.	اُس کا <sup>1</sup> <i>us-ká</i> , etc.	اُن کا <i>un-ká</i> , or <i>unhoñ-ká</i> .	
D.	اُس کو <i>us-ko</i> , or <i>usə</i> .	اُن کو <i>un-ko</i> , or <i>unhen</i> .	

*Interrogative (applied to persons or individuals).*

N.	کون <i>kaun</i> , who, which.	کون <i>kaun</i> , who, which.	
G.	کس کا <i>kis-ká</i> , etc.	کُن کا <i>kin-ká</i> , or <i>kinhoñ-ká</i> , etc.	

*Interrogative (applied to matter or quantity).*

N.	کیا <i>kyá</i> , what.	Same as the singular.	
G.	کاہی <i>káhe-ká</i> , etc.		

*Relative.*

Singular.		Plural.	
N.	جو <i>jo</i> or جُون <i>jaun</i> , He who, she who, that which.	جو <i>jo</i> or <i>jaun</i> , They who, those who, or which.	
G.	جس کا <i>jis-ká</i> , etc.	جِن کا <i>jin-ká</i> , <i>jinhoñ-ká</i> , etc.	
D.	جس کو <i>jis-ko</i> , etc.	جِن کو <i>jin-ko</i> , or <i>jinhen</i> .	

*Correlative.*

N.	سو <i>so</i> or تُون <i>taun</i> , That same.	سو <i>so</i> or تُون <i>taun</i> , These same.	
G.	تِس کا <i>tis-ká</i> , etc.	تِن کا <i>tin-ká</i> or <i>tinhoñ-ká</i> , etc.	
D.	تِس کو <i>tis-ko</i> , <i>tise</i> .	تِن کو <i>tin-ko</i> , <i>tinhen</i> .	

<sup>1</sup> Sometimes وس *wis ká*, etc.; and in the plur. ونِہ or ونہون *ka*.  
*win-, winh-, or winhoñ-, ká*, etc.



## POSSESSIVE PRONOUNS.

33. The genitives singular and plural of the personal and demonstrative pronouns are used adjectively as possessives, like the *meus, tuus, noster, vester*, etc., of the Latin, and in construction they follow the rule given respecting adjectives in § 1. There is, however, in addition to these, another possessive of frequent occurrence, viz. اِئِنَا *apná*, اِئِنِي *apne*, اِئِنِي *apní*, 'own,' or 'belonging to self'; which, under certain circumstances, supplies the place of any of the rest, as will be fully explained in the Syntax. The word آِب *áp*, 'self,' is used with or without the personal pronouns; thus, مَينِ آِب *main'áp*, 'I myself,' which meaning may be conveyed by employing آِب *áp* alone. But the most frequent use of آِب *áp* is as a substitute for the second person, to express respect, when it may be translated, 'you,' 'sir,' 'your honour,' 'your worship,' etc. When used in this sense, آِب *áp* is declined like a word of the second class of substantives under the singular form, thus:—

N.	آِب	<i>áp</i> , your honour.
G.	آِب كَا - كِي - كِي	<i>áp-ká, -ke, -kí</i> , of your honour.
D. & Ac.	آِب كُو	<i>áp-ko</i> , to your honour, your honour.
A.	آِب سِي	<i>áp-se</i> , from your honour.
L.	آِب مَينِ	<i>áp-men</i> , in your honour.
Agt.	آِب نِي	<i>áp-ne</i> , by your honour.

When the word آِب *áp* denotes 'self,' it is declined as follows:—

N.	آِب	<i>áp</i> , self, myself, etc.
G.	اِئِنَا اِئِنِي اِئِنِي	<i>apná, apne, apní</i> , own, of self, etc.

D. & A. { آپ کو اپنی کو } *ap-ko* or *apne-ko*, } to-self, self.  
 اپنی تین } or *apne ta,in*,

The phrase آپس میں *āpas-men* denotes 'among ourselves,' 'yourselves,' or 'themselves,' according to the nominative of the sentence.

## INDEFINITE PRONOUNS.

34. Under this head we class all those words which have more or less of a pronominal signification. The following are of frequent occurrence:— ایک *ek*, 'one;' دوسرا *dusrā*, 'another;' دونو *dono*, or دونوں *donon*, 'both;' اور *aur*, 'other (more);' غیر *ghair*, 'other, (different);' بعضی *ba'ze*, 'certain;' بہت *bahut*, 'many,' 'much;' سب *sab*, 'all,' 'every;' ہر *har*, 'each;' فلاںہ *fulāna* or فلانا *fulānā*, 'a certain one;' کوئی *ko'ī*, 'any one,' 'some one;' کچھ *kuchh*, 'any thing,' 'something;' کئی *ka,ī* and چند *chand*, 'some,' 'several,' 'many;' کتنا *kitnā* or کتا *kittā*, 'how many?' جتنا *jitnā* or جتا *jittā*, 'as many;' اتنا *itnā* or اتا *ittā*, 'so many.' They are all regular in their inflections, with the exception of کوئی *ko,ī*, 'any,' and کچھ *kuchh*, 'some,' which are thus declined:—

Singular.		Plural.	
N.	کوئی <i>ko,ī</i> , Any one, some one.	کوئی <i>ko,ī</i> or کئی <i>ka,ī</i> , some several.	
Obl.	کسی <i>kisī-kā</i> , etc.	* کینی <i>kinī-kā</i> , etc.	
کچھ <i>kuchh</i> .		کچھ <i>kuchh</i> .	
N.	کچھ <i>kuchh</i> , Any thing, something.	کچھ <i>kuchh</i> , any, some, etc.	
Obl.	کسو <i>kisū-kā</i> , etc.	* کنو <i>kinū-kā</i> , etc.	

\* We have given the oblique forms of the plural *kinī* and *kinū* on the authority of Mr. Yates; at the same time we must confess that we never met with either of them in the course of our reading.

a. The word *ko, i*, unaccompanied by a substantive, is generally understood to signify a person or persons, as *ko, i hai?* 'is there any one?' (vulgarly *qui hy*); and in similar circumstances *kuchh* refers to things in general, as *kuchh nahin*, 'there is nothing,' 'no matter.' When used adjectively, *ko, i* and *kuchh* may be applied to persons or things indifferently, particularly so in the oblique cases.

b. The following is a useful list of compound adjective pronouns; and as almost all of them have already been noticed in their simple forms, it has been deemed superfluous to add the pronunciation in Roman characters. They are for the most part of the indefinite kind, and follow the inflections of the simple forms of which they are composed; thus *ek ko, i*, 'some one,' *ek kisi-kā*, etc., 'of some one.' If both members be subject to inflection in the simple forms, the same is observed in the compound, as *jo-ko, i*, 'whosoever,' *jis-kisi-kā*, etc., 'of whomsoever,' so *jo-kuchh*, 'whatsoever,' *jis-kisū-kā*, etc., 'of whatsoever.'

The compound adjective pronouns of the indefinite kind are  
 اور ایک, 'some one,' اور ایک, 'another,' *دوسرا ایک*,  
 اور ایک نہ, 'one or other,' *دوسرا کچھ*,  
 اور سب, 'something else,' *اور کچھ*,  
 اور سب, 'some one else,' *اور کوئی*,  
 اور بہت, 'the rest,' *اور بعضی*,  
 اور سب کوئی, 'many a one,' *اور بہت کچھ*,  
 اور سب ایک, 'many more,' *اور بہت کچھ*,  
 اور سب ایک, 'every one,' *اور ہر کچھ*,  
 اور سب ایک, 'every thing,' *اور ہر کچھ*,  
 اور کوئی, 'whichever,' *اور کوئی*,  
 اور کوئی نہ کوئی, 'whoever,' *اور جو کچھ*,  
 اور کچھ, 'somewhat,' *اور کچھ*,  
 اور کچھ نہ کچھ, 'something or other.' The use and application of all the pronouns will be fully explained under that head in the Syntax.

## SECTION III.

## OF THE VERB (فَعْلَ FI'L).

35. All verbs in Hindústání are conjugated in exactly the same manner. So far as terminations are concerned, there is not a single irregular verb in the language. There is, strictly speaking, but one simple tense (the aorist), which is characterized by distinct personal endings; the other tenses being formed by means of the present and past participles, together with the auxiliary 'to be.' The infinitive or verbal noun, which always ends in نَ *ná* (subject to inflection), is the form in which verbs are given in Dictionaries; hence it will be of more practical utility to consider this as the source from which all the other parts spring.

36. From the infinitive are formed, by very simple and invariable rules, the three principal parts of the verb, which are the following:—1. The second person singular of the imperative or root, by rejecting the final نَ *ná*; as from بولنا *bolná*, 'to speak,' comes بول *bol*, 'speak thou.' 2. The present participle, which is always formed by changing the final نَ *ná* of the infinitive into تَ *tá*, as بولنا *bolná*, 'to speak,' بولتا *boltá*, 'speaking.' 3. The past participle is formed by leaving out the نَ *n* of the infinitive, as بولنا *bolná*, 'to speak,' بولا *bolá*, 'spoken.' If, however, the نَ *ná* of the infinitive be preceded by the long vowels اَ *á* or و *o*, the past participle is formed by changing the نَ *n* into يَ *y*, in order to avoid a disagreeable hiatus; thus from لانا *láná*, 'to bring,' comes لایا *láyá* (not لا *lá-á*) 'brought;' so رونا *roná*, 'to weep,' makes



رويا *royá* in the past participle. These three parts being thus ascertained, it will be very easy to form all the various tenses, etc., as in the examples which we are about to subjoin.

37. As a preliminary step to the conjugation of all verbs, it will be necessary to learn carefully the following fragments of the auxiliary verb 'to be,' which frequently occur in the language, not only in the formation of tenses, but in the mere assertion of simple existence.

*Present Tense.*

Singular.	Plural.
مَينَ هُون <i>main hún</i> , I am.	هَم كَيْن <i>ham hain</i> , we are.
تُو هَي <i>tú hai</i> , thou art.	تُم هُو <i>tum ho</i> , you are.
وُه كَي <i>wuh hai</i> , he, she, it is.	وَي كَيْن <i>we hain</i> , they are.

*Past Tense.*

مَينَ ثَا <i>main thá</i> , I was.	هَم تَي <i>ham the</i> , we were.
تُو ثَا <i>tú thá</i> , thou wast.	تُم تَي <i>tum the</i> , you were.
وُه ثَا <i>wuh thá</i> , he or it was.	وَي تَي <i>we the</i> , they were.

a. The first of these tenses is a curiosity in its way, as it is the only present tense in the language characterized by different terminations, and independent of gender. Instead of the form *هَي hai*, in the second and third persons singular, *هَيَا haiga* is frequently met with in verse; and in the plural, *هَيْنَا hainge* for *كَيْن hain* in the first and third persons. In the past tense, *ثَا thá* of the singular becomes *تَي thi* when the nominative is feminine, and in the plural *تَيْن thin*. We may here remark that throughout the conjugation of all verbs, when the singular terminates in *d* (masculine), the plural becomes *e*; and if the nominative be feminine, the *d* becomes *t* for the singular, and *in* (contracted for *iyán*) for the plural. If several feminine terminations in the plural follow in succession, the *in* is added only to the last, but even here there are exceptions.

38. We shall now proceed to the conjugation of an intransitive or neuter verb, and with a view to assist the memory, we shall arrange the tenses in the order of their formation from the three principal parts already explained. The tenses, as will be seen, are nine in number—three tenses being formed from each of the three principal parts. A few additional tenses of comparatively rare occurrence will be detailed hereafter.

Infinitive, بولنا *bolnā*, To speak.

Principal parts.	{ Imperative and root	بول <i>bol</i> , speak (thou).
	{ Present participle	بولتا <i>boltdā</i> , speaking.
	{ Past participle	بولا <i>bolā</i> , spoke or spoken.

# 1. TENSES FORMED FROM THE ROOT :

## Aorist.

English—‘I may speak,’ *etc.*

مَين بولُون <i>main bolūn</i> .	هم بولين <i>ham bolēn</i> .
تُو بولي <i>tū bole</i> .	تُم بولو <i>tum bolo</i> .
وُه بولي <i>wuh bole</i> .	وي بولين <i>we bolēn</i> .

## Future.

English—‘I shall or will speak,’ *etc.*

مَين بولُونگا <i>main bolūngā</i> .	هم بولينگي <i>ham bolēnge</i> .
تُو بوليگا <i>tū boleḡā</i> .	تُم بولوگي <i>tum bologe</i> .
وُه بوليگا <i>wuh boleḡā</i> .	وي بولينگي <i>we bolēnge</i> .
fem. <i>bolūngi</i> , <i>etc.</i>	fem. <i>bolēngin</i> , <i>etc.</i>

## Imperative.

English—‘Let me speak, speak thou,’ *etc.*

مَين بولُون <i>main bolūn</i> .	هم بولين <i>ham bolēn</i> .
تُو بول <i>tū bōl</i> .	تُم بولو <i>tum bolo</i> .
وُه بولي <i>wuh bole</i>	وي بولين <i>we bolēn</i> .

2. TENSES FORMED FROM THE PRESENT PARTICIPLE :

*Indefinite.*

English (as a present tense)—‘I speak, thou speakest,’ *etc.* ;  
(conditional)—‘If I spoke, had I spoken,’ *etc.* ; (habitual)—‘I used  
to speak.’

مَينَ بولتا <i>main boltá.</i>	هم بولتي <i>ham bolte.</i>
تُو بولتا <i>tú boltá.</i>	تُم بولتي <i>tum bolte.</i>
وُه بولتا <i>wuh boltá.</i>	وي بولتي <i>we bolte.</i>

*Present.*

English—‘I speak or am speaking,’ *etc.*

مَينَ بولتا هُون <i>main boltá hún.</i>	هم بولتي هِين <i>ham bolte hain.</i>
تُو بولتا هَي <i>tú boltá hai.</i>	تُم بولتي هُو <i>tum bolte ho.</i>
وُه بولتا هَي <i>wuh boltá hai.</i>	وي بولتي هِين <i>we bolte hain.</i>

*Imperfect.*

English—‘I was speaking, thou wast,’ *etc.*

مَينَ بولتا تها <i>main boltá thá.</i>	هم بولتي تهي <i>ham bolte the.</i>
تُو بولتا تها <i>tú boltá thá.</i>	تُم بولتي تهي <i>tum bolte the.</i>
وُه بولتا تها <i>wuh boltá thá.</i>	وي بولتي تهي <i>we bolte the.</i>

3. TENSES FORMED FROM THE PAST PARTICIPLE :

*Past.*

English—‘I spoke, thou spokest,’ *etc.*

مَينَ بولا <i>main bold.</i>	هم بولي <i>ham bole.</i>
تُو بولا <i>tú bold.</i>	تُم بولي <i>tum bole.</i>
وُه بولا <i>wuh bold.</i>	وي بولي <i>we bole.</i>

*Perfect.*

English—‘I have spoken, thou hast,’ *etc.*

مَينَ بولا هُون <i>main bold hún.</i>	هم بولي هِين <i>ham bole hain.</i>
تُو بولا هَي <i>tú bold hai.</i>	تُم بولي هُو <i>tum bole ho.</i>
وُه بولا هَي <i>wuh bold hai.</i>	وي بولي هِين <i>we bole hain.</i>

*Pluperfect.*

English—‘I had spoken, thou hadst spoken,’ etc.

مَيْن بولا تها main bold thá.	هم بولي تهي ham bole the.
تُو بولا تها tú bold thá.	تُم بولي تهي tum bole the.
وُه بولا تها wuh bold thá.	وي بولي تهي we bole the.

## 4. MISCELLANEOUS VERBAL EXPRESSIONS :

*Respectful Imperative or Precative.*

بوليَيَ boliye or بوليُوَ boliyo, ‘You, he, etc., be pleased to speak.’  
بوليَغَدَ boliyegd, ‘You, he, etc., will have the goodness to speak.’

*Infinitive* (used as a gerund or verbal noun).

Nom. بولْنَا bolná, ‘Speaking:’ gen. بولْنِي bolne-ká, etc., ‘Of speaking,’ etc., like substantives of the third class.

*Noun of Agency.*

بولْنِي هَارَا bolne-wáld, and sometimes بولْنِي هَارَا bolne-hárd, ‘A speaker,’ ‘one who is capable of speaking.’

*Participles, used adjectively.*

Singular.	Plural.
Pres. بولْتَا boldá or بولْتَا هُوَا boldá hú,á, fem. bolti or bolti hú,í.	بولْتِي bolte or بولْتِي هُوِي bolte hú,e, fem. boltin or bolti hú,in.
Past. بولا boldá or بولا هُوَا boldá hú,á, fem. boli or boli hú,í.	بولي bole or بولي هُوِي bole hú,é, fem. bolin or boli hú,in.

*Conjunctive* (indeclinable). بول bol, بولي bole, بولكي bolke, بولكر bolkar, بول كَرَكِي bol kar-ke, or بول كَرَكِر bol karkar, ‘having spoken.’

*Adverbial participle* (indeclinable). بولْتِي هِي bolte-hi, ‘On speaking, or on (the instant of) speaking.’

a. We may here briefly notice how the various portions of the verb are formed. The aorist, it will be seen, is the only part worthy of the name of tense, and it proceeds directly from the *root* by adding the terminations *ún, e, e*, for the singular, and *en, o, en*, for the



plural. The futuro is formed directly from the aorist by adding *ga* to the singular and *ge* to the plural for masculines, or by adding *gi* and *giyáñ* (generally contracted into *gñ*) when the nominative to the verb is feminine. The imperative differs from the aorist merely in the second person singular, by using the bare root without the addition of the termination *e*. Hence, the future and imperative are mere modifications of the aorist, which we have placed first, as the tense *par excellence*. It is needless to offer any remark on the tenses formed from the present participle, as the reader will easily learn them by inspection. The three tenses from the past participle are equally simple in all neuter or intransitive verbs; but in transitive verbs they are subject to a peculiarity of construction, which will be noticed further on. The proper use and application of the various tenses and other parts of the verb will be fully treated of in the Syntax.

b. As the aorist holds the most prominent rank in the Hindústání verb, it will be proper to notice in this place a few euphonic peculiarities to which it is subject. 1. When the root ends in *d*, the letter *w* is optionally inserted in the aorist between the root and those terminations that begin with *e*; thus لآ *lánd*, 'to bring,' root لآ *lá*, Aorist, لاوي *lávée* or لاى *lá,e*. 2. When the aorist ends in *e*, the letter *w* is optionally inserted, or the general rule may be observed, or the initial vowels of the termination may all vanish, as will be seen in the verb *hond*, which we are about to subjoin. Lastly, when the root ends in *e*, the letter *w* may be inserted between the root and those terminations which begin with *e*, or the *w* being omitted, the final *e* of the root is absorbed in the terminations throughout. Thus دينا *dend*, 'to give,' root دي *de*, Aorist, دهن *dewē*, *dewe*; *dewēn* *de,o*, *dewēn*; or, contracted, دن *dūn*, *de*, *de*; دن *deñ*, *do*, *deñ*. It is needless to add that the futuro and imperative of all such verbs are subject to the same modification. With regard to the respectful form of the imperative and future, we see at once that it comes from the root by adding *tye*, *tyo*, or *tyegá*; if, however, the root happens to end in the long vowels *i* or *ú*, the letter *j* is inserted between the root and the termination. Thus پينا *pind*, 'to drink,' root, پى *pí*, respectful form, *pijiye*, *pijiyo*, and *pijiyegá*.

39. We now come to the verb هونا *honá*, 'to be, or become,' which, being of frequent occurrence, is worthy of the reader's attention. It is perfectly regular in the formation of all its tenses, etc., and conjugated precisely like *bolná*, already given. The past participle changes the *o* of the root into *ú*, instead of retaining the *o* and inserting the euphonic *y* (No. 36), thus هُؤا *hú,á*, 'been or become,' not هويا *hoyá*; so the respectful imperative is *húyiye*, etc.; but these slight peculiarities do not in the least affect the regularity of its conjugation, as will be seen in the paradigm.

Infinitive, هونا *honá*, 'To be, or become.'

Root هو *ho*, present participle هوتا *hold*, past participle هُؤا *hú,d*.

*Aorist.*

'I may, or shall be, or become.'

هون-	مَينَ هُوُونُ	<i>main ho,ún</i> , or <i>hon</i> .
هوئي-	تُو هُووِي	<i>tú howe, ho,e</i> or <i>hø</i> .
هو-	وَهْ هُووِي	<i>wuh howe, ho,e</i> , or <i>ho</i> .
هوين-	هَم هُووِين	<i>ham howen, ho,en</i> , or <i>hon</i> .
هو-	تُم هُوُو	<i>tum ho,o</i> or <i>ho</i> .
هوين-	وِي هُووِين	<i>we howen, ho,en</i> , or <i>hon</i> .

*Future.*

'I shall or will be, or become.'

هونگي-	مَينَ هُوُونْگَا	<i>main ho,úngá</i> , or <i>húngá</i> .
هوگي-	تُو هُووِيْگَا	<i>tú howegá, ho,egá</i> , or <i>hogá</i> .
هوگي-	وَهْ هُووِيْگَا	<i>wuh howegá, ho,egá</i> , or <i>hogá</i> .
هونگي-	هَم هُووِيْنْگِي	<i>ham howenge, ho,enge</i> , or <i>honge</i> .
هوگي-	تُم هُوُوْگِي	<i>tum ho,oge</i> , or <i>hoge</i> .
هونگي-	وِي هُووِيْنْگِي	<i>we howenge, ho,enge</i> , or <i>honge</i> .

*Imperative.*

'Let me be, be thou,' etc.

مَينَ هُونِ main ho-un, or hon.

تُو ho.

وَهْ هَوِي wuh howe, ho,e, or ho.

هَمِ هَوِين ham howen, ho-en, or hon.

تَمِ هَوُو tum ho,o, or ho.

وِي هَوِين we howen, ho,en, or hon.

*Indefinite.*

'I am, I might be, I used to be, or become.'

$\left. \begin{array}{c} \text{مَينَ} \text{ main} \\ \text{تُو} \text{ tu} \\ \text{وَهْ} \text{ wuh} \end{array} \right\} \text{hotd.}$	$\left. \begin{array}{c} \text{هَمِ} \text{ ham} \\ \text{تَمِ} \text{ tum} \\ \text{وِي} \text{ we} \end{array} \right\} \text{hote.}$
---	---

*Present.*

'I am, or I become,' etc.

$\left. \begin{array}{c} \text{مَينَ} \text{ main} \\ \text{تُو} \text{ tu} \\ \text{وَهْ} \text{ wuh} \end{array} \right\} \text{hotd. hui.}$	$\left. \begin{array}{c} \text{هَمِ} \text{ ham} \\ \text{تَمِ} \text{ tum} \\ \text{وِي} \text{ we} \end{array} \right\} \text{hote hain.}$
--	--

*Imperfect.*

'I was becoming,' etc.

$\left. \begin{array}{c} \text{مَينَ} \text{ main} \\ \text{تُو} \text{ tu} \\ \text{وَهْ} \text{ wuh} \end{array} \right\} \text{hotd. thd.}$	$\left. \begin{array}{c} \text{هَمِ} \text{ ham} \\ \text{تَمِ} \text{ tum} \\ \text{وِي} \text{ we} \end{array} \right\} \text{hote the.}$
--	---

*Past.*

'I became,' etc.

$\left. \begin{array}{c} \text{مَينَ} \text{ main} \\ \text{تُو} \text{ tu} \\ \text{وَهْ} \text{ wuh} \end{array} \right\} \text{hú,d.}$	$\left. \begin{array}{c} \text{هَمِ} \text{ ham} \\ \text{تَمِ} \text{ tum} \\ \text{وِي} \text{ we} \end{array} \right\} \text{hú,e.}$
---	---

*Perfect.*

'I have become,' etc.

Singular.		Plural.
هُوَ هُون main hú, á hún.		هَم هُونِي هَيْن ham hú, e hain.
هُوَ هَي tú hú, á hai.		تَم هُونِي هُو tum hú, e ho.
هُوَ هَي wuh hú, á hai.		وَي هُونِي هَيْن we hú, e hain.

*Pluperfect.*

'I had become,' etc.

هُوَ تَهَا { مَيْن main تُو tú وَه wuh }	{ hú, á thá.	هَم تَهِي { هَم ham تَم tum وَي we }	{ hú, e the.
--	--------------	--	--------------

*Respectful Imperative, etc.*

هُوجِيِي hújiye, هُوجِيُو hújiyo, or هُوجِيِيغَا hújiyegá, 'be pleased to be,  
or to become.'

*Infinitive, or Verbal Noun.*

هُونَا hondá, 'being,' hone-ká, etc., 'of being.'

*Noun of Agency or Condition.*

هُونِيَاَلَا honewála, 'that which is, or becomes.'

*Participles.*

Pres. هُوتَا hotá, or هُوتَا hú, á, 'being, becoming.'

Past. هُؤَا hú, á, 'been, or become.'

*Conjunctive Participle.*

هُو هُوكَر هُوكِي ho, hokar, hoke, etc., 'having been, or become.'

*Adverbial Participle.*

هُوتِي هَي hote-hí, 'on being, or becoming.'

a. We may here observe that the aorist, future, and indefinite of هُونَا hondá, 'to be,' are sometimes used as auxiliaries with the present and past participles of other verbs, so as to give us three additional tenses. These, from their nature, are not of very frequent occurrence, and some forms of them we confess we have never met with in any work, printed or manuscript, except in grammars. They are, however, considered as distinct parts of the verb by native grammarians,



therefore it is but right that they should find a place here. We therefore subjoin them, together with their native appellations, reserving the account of their use and application till we come to the Syntax.

1. *Hál-i mutashakkí*, literally, 'present dubious.'

English—'I may or shall be speaking.'

- هوونگا - مَين بولتا هوون *main boltá ho, ún* or *ho, úngá*.  
 هوويگا - تُو بولتا هووي *tú boltá howe* or *howegá*.  
 هوويگا - وَه بولتا هووي *wuh boltá howe* or *howegá*.  
 هووينگا - هم بولتي هووين *ham bolte howen* or *howenge*.  
 هوويگا - تُم بولتي هوو *tum bolte ho, o* or *ho, oge*.  
 هووينگا - وي بولتي هووين *we bolte howen* or *howenge*.

2. *Mází mutashakkí* or *Mashkúk*, 'past dubious.'

English—'I may or shall have spoken.'

- هوونگا - مَين بولا هوون *main bolá ho, ún* or *ho, úngá*.  
 هوويگا - تُو بولا هووي *tú bold howe* or *howegá*.  
 هوويگا - وَه بولا هووي *wuh bold howe* or *howegá*.  
 هووينگا - هم بولي هووين *ham bole howen* or *howenge*.  
 هوويگا - تُم بولي هوو *tum bole ho, o* or *ho, oge*.  
 هووينگا - وي بولي هووين *we bole howen* or *howenge*.

3. *Mází shartíya* or *mází mutamanní*.

Past Conditional.

English—'Had I been speaking,' or 'had I spoken.'

- |                        |  |   |   |   |   |
|------------------------|--|---|---|---|---|
| بولتا هوتا — بولا هوتا | $\left\{ \begin{array}{l} \text{مَين} \\ \text{تُو} \\ \text{وَه} \end{array} \right.$ | $\left\{ \begin{array}{l} \text{main} \\ \text{tú} \\ \text{wuh} \end{array} \right.$ | $\left\{ \begin{array}{l} \text{boltá} \\ \text{bold} \\ \text{bold} \end{array} \right.$ | $\left\{ \begin{array}{l} \text{hotá,} \\ \text{or} \\ \text{bold} \end{array} \right.$   | $\left\{ \begin{array}{l} \text{hotá.} \\ \text{hotá.} \\ \text{hotá.} \end{array} \right.$ |
| بولتي هوتي — بولي هوتي | $\left\{ \begin{array}{l} \text{هم} \\ \text{تُم} \\ \text{وي} \end{array} \right.$    | $\left\{ \begin{array}{l} \text{ham} \\ \text{tum} \\ \text{wo} \end{array} \right.$  | $\left\{ \begin{array}{l} \text{bolte} \\ \text{hote,} \\ \text{or} \end{array} \right.$  | $\left\{ \begin{array}{l} \text{bole} \\ \text{hote.} \\ \text{bole} \end{array} \right.$ | $\left\{ \begin{array}{l} \text{hote.} \\ \text{hote.} \\ \text{hote.} \end{array} \right.$ |

b. Of these three tenses, the first is of rare occurrence ; the second is more common, and the future form of the auxiliary is more usual than the aorist in both tenses. The third tense, or past conditional, is of very rare occurrence under the above form, its place being generally supplied by the simpler form بولتا مین *main boltá*, the first of the tenses from the present participle, which on account of its various significations we have given under the appellation of the *Indefinite Tense*. In the 'Father of Hindústání Grammars,' that of Dr. Gilchrist, 4to. Calcutta, 1796, and also in two native treatises in our possession, the various forms '*main boltá*,' '*main boltá hotá*,' '*main boltá hú,á hotá*,' and '*main boltá hotá*,' are all included under the appellation of *mází shartí*, or *mází mutamanní*, that is, 'Past Conditional.' It is true, the form '*main boltá*' has occasionally a present signification, but to call it a present tense, as is done in some of our grammars, is leading the student into a gross error, as we shall shew hereafter.

40. We shall now give an example of a transitive verb, which, as we have already hinted, is liable to a peculiarity in those tenses which are formed from the past participle. The full explanation of this anomaly belongs to the Syntax. Suffice it here to say that the construction resembles to a certain extent the passive voice of the corresponding tenses in Latin. Thus for example, the sentence, 'He has written one letter,' may in Latin, and in most European tongues, be expressed in two different ways, by which the assertion amounts to exactly the same thing, viz., '*Ille unam epistolam scripsit*,' or '*Ab illo una epistola scripta est*.' Now these two modes of expression convey the same idea to the mind, but in Hindústání the latter form only is allowed ; thus '*us-ne ek chithí likhí hai*,' literally, 'by him one letter has been written.' Hence, in Hindústání those tenses of a transitive verb which are formed from the past

participle, will have their nominative cases changed into that form of the ablative expressive of the agent. What ought to be the accusative of the sentence will become the real nominative, with which the verb agrees accordingly, except in some instances when it is requisite that the accusative should have the particle *ko* affixed, in which case the verb is used in its simplest form of the masculine singular, as we have given it below.

a. It is needless to say that in all verbs the tenses from the root and present participle are formed after the same manner, and the peculiarity above alluded to is limited to transitive verbs only,—and to only *four tenses* of these,—which it is particularly to be wished that the student should well remember. In the following verb, *مارنا mārṇā*, ‘to beat or strike,’ we have given all the tenses in ordinary use, together with their various oriental appellations, as given in a treatise on Hindústání Grammar, compiled by a munshí in the service of Mr. Chicheley Plowden. It is a folio volume, written in Hindústání, but without author’s name, date, or title.

Infinitive (*maṣḍar*) *مارنا mārṇā*, ‘To beat.’

*مار mār*, ‘beat thou; *مارتا mārṭā*, ‘beating’; *مارا mārā*, ‘beaten.’

1. TENSES OF THE ROOT:—

*Aorist (muṣḍarī)*.

Singular.	Plural.
<i>مَينَ مارُونِ</i> I may beat.	<i>هَم مَارِينِ</i> we may beat.
<i>تو ماري</i> thou mayst beat.	<i>تَم مارو</i> you may beat.
<i>وَه ماري</i> he may beat.	<i>وَي مَارِينِ</i> they may beat.

*Future (mustakbil)*.

<i>مَينَ مارُونِگا</i> I shall or will beat.	<i>هَم مَارِينِگي</i> we shall or will beat.
<i>تو ماريگا</i> thou shalt or will beat.	<i>تَم ماروگي</i> you shall or will beat.
<i>وَه ماريگا</i> he shall or will beat.	<i>وَي مَارِينِگي</i> they shall or will beat.

*Imperative (amr).*

Singular.	Plural.
مَارُونِ مَيْنِ let me beat.	مَارِينِ هِم let us beat.
مَارِ تُو beat thou.	مَارُو تُم beat ye or you.
مَارِ وَه let him beat.	مَارِينِ وَي let them beat.

*Respectful form—Māriye, māriyo, or māriyegá.*

## 2. TENSES OF THE PRESENT PARTICIPLE :—

*Indefinite, or Past Conditional (mdzī shartī or mdzī mutamannī).*

مَارْتَا مَيْنِ I beat, etc.	مَارْتِي هِم we beat.
مَارْتَا تُو thou beatest.	مَارْتِي تُم ye beat.
مَارْتَا وَه he beats.	مَارْتِي وَي they beat.

*Present (hāl).*

مَارْتَا هُونِ I am beating.	مَارْتِي هِنِ we are beating.
مَارْتَا هِي تُو thou art beating.	مَارْتِي هُو تُم you are beating.
مَارْتَا هِي وَه he is beating.	مَارْتِي هِينِ وَي they are beating.

*Imperfect (istinrāri).*

مَارْتَا تَهَا مَيْنِ I was beating.	مَارْتِي تَهِي هِم we were beating
مَارْتَا تَهَا تُو thou wast beating.	مَارْتِي تَهِي تُم you were beating
مَارْتَا تَهَا وَه he was beating.	مَارْتِي تَهِي وَي they were beating.

*Present Dubious (hāl i mutashakkī).*

English—‘I may, shall, or will be beating.’

مَارْتَا هُونِگَا مَيْنِ	مَارْتِي هُونِگِي هِم
مَارْتَا هُونِگَا تُو	مَارْتِي هُونِگِي تُم
مَارْتَا هُونِگَا وَه	مَارْتِي هُونِگِي وَي

## 3. TENSES OF THE PAST PARTICIPLE :—

*Peculiarity.*—All the nominatives assume the case of the agent, characterised by the post-position *ni*, the verb agrees with the object of the sentence in gender and number, or is used impersonally in the masculine singular form.



*Past Absolute (māzi mutlak).*

English—‘I beat or did beat,’ etc. Literally, ‘It is or was beaten by me, thee, him, us, you, or them.’

Singular.		Plural.	
مارا	$\left\{ \begin{array}{l} \text{مَيْنِ} \text{ main ne} \\ \text{تُونِي} \text{ tú ne} \\ \text{أُسْ} \text{ us ne} \end{array} \right\} \text{márd.}$	مارا	$\left\{ \begin{array}{l} \text{هَمْ} \text{ ham ne} \\ \text{تُمْ} \text{ tum ne} \\ \text{أَنْ} \text{ un ne} \end{array} \right\} \text{márd.}$

*Perfect or Past Proximate (māzi karīb).*

English—‘I have beaten.’ Literally, ‘It has been, (is) beaten, by me, thee, him,’ etc.

مارا	$\left\{ \begin{array}{l} \text{مَيْنِ} \text{ main ne} \\ \text{تُونِي} \text{ tú ne} \\ \text{أُسْ} \text{ us ne} \end{array} \right\} \text{márd}$	مارا	$\left\{ \begin{array}{l} \text{هَمْ} \text{ ham ne} \\ \text{تُمْ} \text{ tum ne} \\ \text{أَنْ} \text{ un ne} \end{array} \right\} \text{márd}$
هي	hai.	هي	hai.

*Pluperfect, or Past Remote (māzi ba'id).*

English—‘I had beaten.’ Literally, ‘It was beaten by me, thee, him,’ etc.

مارا	$\left\{ \begin{array}{l} \text{مَيْنِ} \text{ main ne} \\ \text{تُونِي} \text{ tú ne} \\ \text{أُسْ} \text{ us ne} \end{array} \right\} \text{márd}$	مارا	$\left\{ \begin{array}{l} \text{هَمْ} \text{ ham ne} \\ \text{تُمْ} \text{ tum ne} \\ \text{أَنْ} \text{ un ne} \end{array} \right\} \text{márd}$
تھا	thá.	تھا	thá.

*Past Dubious (māzi mashkūk).*

English—‘I shall have beaten,’ i.e. ‘It shall have been beaten by me, thee,’ etc.

مارا	$\left\{ \begin{array}{l} \text{مَيْنِ} \text{ main ne} \\ \text{تُونِي} \text{ tú ne} \\ \text{أُسْ} \text{ us ne} \end{array} \right\} \text{márd}$	مارا	$\left\{ \begin{array}{l} \text{هَمْ} \text{ ham ne} \\ \text{تُمْ} \text{ tum ne} \\ \text{أَنْ} \text{ un ne} \end{array} \right\} \text{márd}$
هوكا	hogá.	هوكا	hogá.

All the other parts formed as in the verb bolná.

41. We have now, we trust, thoroughly explained the mode of conjugating a Hindústání verb. There is no such thing as an irregular verb in the language; and six words only are slightly anomalous in the formation of the past participle, which last being known, the

various tenses unerringly follow according to rule. We here subjoin the words to which we allude, together with their past participles.

## INFINITIVES.

## PAST PARTICIPLES.

		Singular.		Plural.	
		Mas.	Fem.	Mas.	Fem.
جانا <i>jána</i> ,	To go	گیا <i>gayá</i>	گئی <i>ga,í</i>	گئے <i>ga,e</i>	گئیں <i>ga,in</i>
کَرنا <i>karná</i> ,	to do	کیا <i>kiyá</i>	کی <i>kí</i>	کئے <i>ki,e</i>	کین <i>kin</i>
مَرنا <i>marná</i> ,	to die	مُؤا <i>mú,a</i>	مُؤی <i>mú,í</i>	مُؤے <i>mú,e</i>	مُؤین <i>mú,in</i>
هونا <i>honá</i> ,	to be	هُوا <i>hú,a</i>	هُوی <i>hú,í</i>	هُوے <i>hú,e</i>	هُوین <i>hú,in</i>
دینا <i>dená</i> ,	to give	دیا <i>diyá</i>	دی <i>dí</i>	دئے <i>dí,e</i>	دین <i>dín</i>
لینا <i>lená</i> ,	to take	لیا <i>liyá</i>	لی <i>lí</i>	لئے <i>lí,e</i>	لین <i>lín</i>

a. Of these, *jána* and *marná* are neuter or intransitive, and conjugated like *bolná*. The conjugation of *honá* we have already given in full, and that of *karná*, *dená*, and *lená*, is like *márná*, 'to beat.' It would be utterly ridiculous, then, to call any of these an irregular verb; for, at the very utmost, the deviation from the general rule is not so great as in the Latin verbs, *do*, *dedi*, *datum*; or *cerno*, *crevi*, etc., which no grammarian would on that account consider as irregular.

b. The peculiarities in the past participles of *honá*, *dená*,<sup>1</sup> and *lená*, are merely on the score of euphony. The verb *jána* takes its infinitive and present participle evidently from the Sanskrit root या *yá*, the *y* being convertible into *j*, as is well known, in the modern tongues of Sanskrit origin. Again, the past participle *gayá*, seems to have arisen from the root गम *gam*, which also denotes 'to go.' In the case of *karná*, 'to do, make,' it springs naturally enough from the modified form *kar*, of the root कृ *kri*, and at the same time there would appear to have been another infinitive, *kiná*, directly from the Sanskrit root, by changing the *ri* into *í*,; hence the respectful imperative of this verb has two forms, *kariye* and *kíriye*, while the past participle *kiyá* comes from *kiná*, the same as *piyá* from *píná*, 'to

The verb *dená* makes *díriye*, etc., and *lená*, *líriye*, etc., in the respectful imperative.

drink.' Lastly, *marná*, *mar*, is from the modified form of मृ *mri*; at the same time the form *múndá*, whence *mú,d*, may have been in use; for we know that in the Prákrit, which is a connecting link between the Sanskrit and the present spoken tongues of Northern India, the Sanskrit vowel *ri* began to be generally discarded, and frequently changed into *u*, and the Prákrit participle is *mudo*, for the Sanskrit *mrīto*; just as from the Sanskrit verbal noun *prichhana*, we have the Hindústání *púchhná*, 'to ask,' through the Prákrit *puchhana*.

42. *Passive Voice*.—In Hindústání the use of the passive voice is not nearly so general as it is in English and other European languages. It is regularly formed by employing the past (or passive) participle of an active or transitive verb along with the neuter verb جانا *jáná*, 'to go,' or 'to be.' The participle thus employed is subject to the same inflection or variations as an adjective purely Indian (*v.* page 33), ending in *á*. Of the verb *jáná* itself, we have just shown that its past participle is *gayá*, which of course will run through all the tenses of the past participle, as will be seen in the following paradigm.

Infinitive, مارا جانا *márá jáná*, 'To be beaten.'

Imperative, مارا جا *márá já*, 'be thou beaten.'

Present Participle, مارا جاتا *márá játá*, 'being beaten.'

Past Participle, مارا گيا *márá gayá*, 'beaten.'

#### TENSES OF THE ROOT.

##### *Aorist.*

Singular.	Plural.
مین مارا جاؤں I may be beaten.	ہم ماری جاویں we may be beaten.
تو مارا جاوی be beaten.	تم ماری جاؤ you may be beaten.
وہ مارا جاوی he may be beaten.	وی ماری جاویں they may be beaten.

*Future.*

Singular.	Plural.
مَينَ مارا جاوڻَگا I shall or will be beaten.	هَـم ماري جاوِينَگي we shall or will be beaten.
تُو مارا جاوِیگا thou shalt or wilt be beaten.	تُم ماري جاوِیگي you shall or will be beaten.
وُه مارا جاوِیگا he shall or will be beaten.	وي ماري جاوِينَگي they shall or will be beaten.

*Imperative.*

مَينَ مارا جاوُن let me be beaten.	هَـم ماري جاوِين let us be beaten.
تُو مارا جا be thou beaten.	تُم ماري جاوُ be ye beaten.
وُه مارا جاوي let him be beaten.	وي ماري جاوِين let them be beaten.

## TENSES OF THE PRESENT PARTICIPLE.

*Conditional.*

اگر مَينَ مارا جاتا if I be, or had been, beaten.	اگر هَـم ماري جاتي if we be, or had been, beaten.
اگر تُو مارا جاتا if thou be, or hadst been, beaten.	اگر تُم ماري جاتي if you be, or had been, beaten.
اگر وُه مارا جاتا if he be, or had been, beaten.	اگر وي ماري جاتي if they be, or had been, beaten.

*Present.*

مَينَ مارا جاتا هُون I am being beaten.	هَـم ماري جاتي هَين we are be- ing beaten.
تُو مارا جاتا هي thou art being beaten.	تُم ماري جاتي هو you are be- ing beaten.
وُه مارا جاتا هي he is being beaten.	وي ماري جاتي هَين they are be- ing beaten.



*Imperfect.*

Singular.	Plural.
مَينَ مارا جاتا تها I was beaten or being beaten.	هم ماري جاتي تهي we were beaten.
تُو مارا جاتا تها thou wast beaten.	تُم ماري جاتي تهي you were beaten.
وُه مارا جاتا تها he was beaten.	وي ماري جاتي تهي they were beaten.

## TENSES OF THE PAST PARTICIPLE.

*Past.*

مَينَ مارا گيا I was beaten.	هم ماري گئي we were beaten.
تُو مارا گيا thou was beaten.	تُم ماري گئي you were beaten.
وُه مارا گيا he was beaten.	وي ماري گئي they were beaten.

*Perfect.*

مَينَ مارا گيا هون I have been beaten.	هم ماري گئي هين we have been beaten.
تُو مارا گيا هي thou hast been beaten.	تُم ماري گئي هو you have been beaten.
وُه مارا گيا هي he has been beaten.	وي ماري گئي هين they have been beaten.

*Pluperfect.*

مَينَ مارا گيا تها I had been beaten.	هم ماري گئي تهي we had been beaten.
تُو مارا گيا تها thou hadst been beaten.	تُم ماري گئي تهي you had been beaten.
وُه مارا گيا تها he had been beaten.	وي ماري گئي تهي they had been beaten.

a. Muhammad Ibrahim Munshí, the author of an excellent Hindústání grammar entitled 'Tuhfae Elphinstone,' printed at Bombay, 1823, would seem to conclude that the Hindústání has no passive voice at all. He says, p. 44, "Dr. Gilchrist and Mr. Shakspear are of opinion that there is a passive voice in Hindústání, formed by compounding the past participle of active verbs with the verb جانا ; but

the primitive signification of this verb ('to go') seems so irreconcilable with the simple state of 'being,' as to render it improbable that it could ever be used in the same manner as the substantive verbs of other languages." Now, the fact is, that the worthy Munshí is carried too far, principally from a strong propensity to have a slap at his brother grammarians, Messrs. Gilchrist and Shakespear, whom he hits hard on every reasonable occasion; and, in addition to this, the passive voice in his native language is of rare occurrence. But there is undoubtedly such a thing as a regular passive voice occasionally to be met with, and it is formed with the verb جانا *jána*, 'to go,' as an auxiliary. Nor is the connection of *jána*, 'to go,' with the passive voice so very irreconcilable as the Munshí imagines. In Gaelic, the very same verb, viz., 'to go,' is used to form the passive voice, though in a different manner, the verbal noun denoting the action being used as a nominative to the verb 'to go;' thus the phrase, "he was beaten," is in Gaelic literally "the beating of him went," i. e., 'took place,' which is not very remote from the Hindústání expression. Again, in Latin, the phrase, "I know that letters will be written," is expressed by "Scio literas scriptum iri," in which the verb 'to go,' enters as an auxiliary: to say nothing of the verb *veneo* (*ven* + *eo*), 'to be sold.'

b. We have seen in the conjugation of *márná*, 'to beat,' that those tenses which spring from the past participle, have a construction similar to the Latin passive voice. This construction is always used when the agent is known and expressed; as اُس سپاهی نی ایک مرد مارا ہی *us sipáhi-ne ek mard mára hai*, 'that soldier has beaten a man,' or (more literally) 'by that soldier a man has been beaten.' Again, if the agent is unknown or the assertion merely made in general terms, the regular form of the passive is used; as, *ek mard mára gayá*, 'a man has been beaten,' and even this might be more idiomatically expressed by saying *ek mard-ne mar khá,í hai*, 'a man has suffered a beating.'

c. One cogent reason why the passive voice does not frequently occur in Hindústání is, that the language abounds with primitive simple verbs of a passive or neuter signification which are rendered active by certain modifications which we are about to state. Thus جالنا *jalná* signifies 'to burn,' or 'take fire,' in a neuter sense; and becomes an active or transitive verb by inserting the vowel *á*, between

the root and the termination ن *ná* of the infinitive as, جالانا *jalána*, 'to kindle or set on fire;' and this becomes causal or doubly transitive by assuming the form جلوانا *jahwána*, 'to cause to be set on fire,' as will be more amply detailed in the next paragraph.

## DERIVATIVE VERBS.

43. In Hindústání a primitive verb, if neuter, is rendered active, as we have just hinted, by certain modifications of, or additions to, its root. In like manner, an active verb may, by a process somewhat similar, be rendered causal or doubly transitive. The principal modes in which this may be effected are comprised under the following

*Rules.*

1. By inserting the long vowel ا *á* between the root and the ن *ná* of the infinitive of the primitive verb; thus, from پکنا *pakná*,—a neuter verb, 'to grow ripe,' 'to be got ready' (as food),—becomes پکانا *pakána* (active), 'to ripen, or make ready,' 'to cook.' Again, this active verb may be rendered causal or doubly transitive by inserting the letter و *w* between the root and the modified termination انا *ána*; thus, from پکانا *pakána*, 'to make ready,' inserting the letter و *w*, we get the causal form پکوانا *pakwána*, 'to cause (another) to make (any thing) ready.' To show the use of the three forms of the verb, we will add a few plain examples. 1. کھانا پکتا ہے *khána paktá hai*, 'the dinner is getting ready, cooking, or being cooked.' 2. باورچی کھانا پکاتا ہے *báwarchi khána pakátá hai*, 'the cook is (himself) cooking the dinner or food;' 3. میہماندار کھانا پکواتا ہے *mihmándár khána pakwátá hai*, 'the host is causing dinner to be cooked.' These examples show the copiousness of the Hindústání verb as compared with the English. For whereas we are obliged to employ the same verb both as neuter and active, like the word 'cooking' in the first and second examples, the Hindústání has a distinct expression for each. And the form پکوانا *pakwána* in the last example is much more neat and concise

than the English 'is having,' 'is getting,' or 'is causing' the dinner (to be) 'cooked.' In like manner, the neuter جَلْنَا *jalná*, 'to burn,' *jáláná*, 'to kindle,' and *jahwáná*, 'to cause to be kindled;' for example, *battí jaltí hai*, 'the candle burns;' a man will say to his servant, *battí-ko jaláo*, 'light the candle (yourself),' but he may say to his munshí, *battí-ko jahwáo*, 'cause the candle to be lit (by others).'

2. When the root of the primitive verb is a monosyllable with any of the long vowels ا *d*, و *o* or ú, and ي *e* or í, the latter are shortened in the active and causal forms, that is, the ا of the root is displaced by fatha, the و by *zamma*, and the ي by *kasra*; as, جَاگْنَا *jágná*, 'to be awake,' جَاگْنَا *jagáná*, 'to awaken,' or 'rouse up,' جَاگْوَا *jagwáná*, 'to cause to be roused up;' بُولْنَا *bolná*, 'to speak,' بُولْنَا *buláná*, 'to call,' بُولْوَا *bulwáná*, 'to cause to be called, to send for;' so بُولْنَا *bhulná*, 'to forget,' بُولْنَا *bhuláná*, 'to mislead,' بُولْوَا *bhulwáná*, 'to cause to be misled;' لِيٹْنَا *letná*, 'to lie down,' لِيٹْنَا *litáná*, 'to lay down,' لِيٹْوَا *litwáná*, 'to cause to be laid down;' بِيگْنَا *bhigná*, 'to be wet,' بِيگْنَا *bhigáná*, 'to wet,' بِيگْوَا *bhigwáná*, 'to cause to be made wet.' When the vowel-sound of the root consists of the strong diphthongs اَو *au*, and اِي *ai*, these undergo no change, and consequently such words fall under Rule 1; as, دَوڑْنَا *daurná*, 'to run,' دَوڑْنَا *daurná*; پیرْنَا *pairná*, 'to swim,' پیرْنَا *pairáná*. The verb بَيْٹِيٹْنَا *baithná*, 'to sit,' makes بَيْٹِيٹْنَا *bitháná* or بَيْٹِيٹْنَا *baitháná*, also بَيْٹِيٹْنَا *bithláná*, etc. Vide No. 4, below.

3. A numerous class of neuter verbs, having a short vowel in the last syllable of the root, form the active by changing the short vowel into its corresponding long; that is, fatha becomes ا *d*; as *zamma* becomes و <sup>1</sup> (or ú), and *kasra* becomes ي *e* (or í): as, پَلْنَا *palná*, 'to

<sup>1</sup> The forms *e* and *o* are by far the most common; the *í* and *ú* comparatively rare.



thrive, or be nourished,' پالنا *pālnā*, 'to nourish;' کھلنا *khulnā*, 'to open (of itself),' کھولنا *kholnā*, 'to open (any thing).' These form their causals regularly, according to Rule 1; as, کھلوانا *khulhānā*, 'to cause (another) to open (any thing).'

4. A few verbs add لانا *lānā* to the root, modified as in Rule 2; thus, سیکھنا *sikhnā*, 'to learn,' سکھانا *sikhānā*, and سکھلانا *sikhhlānā*, 'to teach;' کھانا *khānā*, 'to eat,' کھلانا *khilānā*, 'to feed;' سونا *sonā*, 'to sleep,' سُلانا *sulānā*, 'to lull (asleep);' بیٹھنا *baiṭhnā*, 'to sit,' 'to be placed,' has a variety of forms, viz., *bithānā*, *baiṭhānā*, *bithlānā*, and *baiṭhlānā*; also *baiṭhālnā* and *baiṭhārṇā*, 'to cause to sit,' 'to set,' or 'cause to be seated.'

5. The following are formed in a way peculiar to themselves:— بکنا *biknā*, 'to be sold,' بیچنا *bechnā*, 'to sell;' رهنا *rahnā*, 'to stay,' رکھنا *rakhnā*, 'to keep, or place;' ٹوٹنا *tūṭnā*, 'to burst,' 'to be broken,' توڑنا *torṇā*, 'to break;' چھٹنا *chhutnā*, 'to cease,' 'to go off (as a musket, etc.),' چھوڑنا *chhorṇā*, 'to let off,' 'to let go;' پٹنا *phaṭnā*, 'to be rent,' پھاڑنا *phārṇā*, 'to rend,' پھوٹنا *phuṭnā*, 'to crack, or split,' پھوڑنا *phorṇā*, 'to burst open' (actively).

6. Verbs are formed from substantives or adjectives by adding انا *ānā* or نا *nā*; as from پانی *pānī*, 'water,' پانیانا *paniyānā*, 'to irrigate;' so from چوڑا *chaurā*, 'wide,' چاوریانا *chaurānā*, 'to widen.' A few infinitives spring, as Hindústānī verbs, regularly from Arabic and Persian roots, by merely adding نا *nā*. If the primitive word be a monosyllable ending with two consonants, a *fatha* is inserted between the latter, on adding the نا *nā*; as from ترس *tars*, 'fear, pity,' comes ترسنا *taras-nā*, 'to fear;' so from لرز *larz*, 'trembling,' لارزنا *laraz-nā*; and from بحث *bahs*, 'argument,' باہاسنا *bahas-nā*, 'to dispute,' etc.

*General Rule.*—Primitive words consisting of two short syllables, the last of which is formed by the vowel *fatha*, on the accession of an additional syllable beginning

with a vowel, whether for the purpose of declension, conjugation, or derivation, reject the *fatha* of the second syllable. Conversely, primitive words ending in two consecutive consonants, on adding a verbal termination beginning with a consonant, generally insert a *fatha* between the two consonants, as we have just seen in Rule 6.

## COMPOUND VERBS.

44. The Hindústání is peculiarly rich in compound verbs, though it must be admitted that our grammarians have needlessly enlarged the number. We shall, however, enumerate them all in the following list, and, at the same time, point out those which have no title to the appellation. Compound verbs are formed in various ways, as follows:—

## I. FROM THE ROOT.

1. INTENSIVES, so called from being more energetic in signification than the simple verb. *Ex.* مار ڈالنا *már-dālná*, 'to kill outright,' from مارنا *márná*, 'to strike,' and ڈالنا *dālná*, 'to throw down;' رکھ دینا *rakh-dená*, 'to set down,' from رکھنا *rakhná*, 'to place,' and دینا *dená*, 'to give;' کھا جانا *khá-jāná*, 'to eat up,' from کھانا *kháná*, 'to eat,' and جانا *jāná*, 'to go,' etc. The main peculiarity of an intensive verb is, that the second member of it has, practically speaking, laid aside its own primary signification, while at the same time the sense of the first member is rendered more emphatic, as in our own verbs 'to run off,' 'to march on,' 'to rush away,' etc.; thus, *wuh háthi par se gir-pará*, 'he fell down from off (or, as the Hindústání has it, more logically, *from upon*) the elephant.'

2. POTENTIALS, formed with سکتا *sakná*, 'to be able;' as بول سکتا *bol-sakná*, 'to be able to speak,' جا سکتا *já-sakná*, 'to be able to go,'

etc. The using the root of a verb in composition with *sakná* in all its tenses may be viewed as the potential mood of such verb; thus, *main bol-saktá hún*, 'I am able to speak,' or 'I can speak;' so *main bol-saká*, 'I could speak.'

3. COMPLETIVES, formed with چُکنا *chukná*, 'to have dono;' as کھا چُکنا *khá-chukná*, 'to have done eating,' لکھ چُکنا *likh-chukná*, 'to have finished writing.' The root of a verb with the future of *chukná*, is considered, very properly, as the future perfect of such root; thus, *jab main likh-chukúngá*, 'when I shall have done writing,' that is, 'when I shall have written,' 'postquam scripsero.' So, *agar main likh-chukún*, 'if I may have written, or have done writing,' 'si scripserim.'

## II. FROM THE PRESENT PARTICIPLE.

1. CONTINUATIVES, as بکتا جانا *baktá jáná*, or بکتا رہنا *baktá rahná*, 'to continue chatting.' This is not a legitimate compound verb; it is merely a sentence, the present participle always agreeing with the nominative in gender and number, as, *wuh mard baktá játd hai*, 'that man goes on chatting;' *we mard bakte játe haiñ*, 'these men go on chatting;' *wuh randi bakti játd hai*, 'that woman goes on chatting.'

2. STATISTICALS, آنا گاتی *gáte dná*, 'to come singing,' or 'in singing;' روتی دوڑنا *rote daurná*, 'to run crying.' Here the present participle always remains in the inflected state, like a substantive of the third class, having the post-position *men*, 'in,' understood, hence this is no compound verb properly speaking.

## III. FROM THE PAST PARTICIPLE.

1. FREQUENTATIVES: مارا کرنا *márá-kárná*, 'to make a practice of beating;' جایا کرنا *jáyá-kárná*, 'to make a practice of going.'

2. DESIDERATIVES, as بولا چاہنا *bolá-aháhná*, 'to wish, or to be about, or like to speak.'

## IV. FROM SUBSTANTIVES OR ADJECTIVES, HENCE TERMED NOMINALS.

From substantives, as from جمع *jam*, 'collection,' کرنا *krná*



*jam' karná*, 'to collect, or bring together,' and جمع ہونا *jam' honá*, 'to be collected, or come together;' also from غوطہ *ghoṭā*, 'a plunge,' مارنا *ghoṭā mārna*, 'to dive,' کھانا *ghoṭā khána*, 'to be dipped.' From adjectives, as from چھوٹا *chhotá*, 'small,' کرنا *chhotá karná*, 'to diminish;' کالا *kálá*, 'black,' کرنا *kálá karná*, 'to blacken,' such forms of expression, however, are scarcely to be considered as compound verbs.

a. There is a very doubtful kind of compound called a reïterative verb, said to be formed by using together two verbs, regularly conjugated, etc., as بولنا چالنا *bolná chálná*, 'to converse;' but the use of these is generally confined to tenses of the present participle, or the conjunctive participle; and they are not regularly conjugated, for the auxiliary is added to the last only, as *we bolte chálte haiñ*, not *bolte haiñ chálte haiñ*, 'they converse (chit-chat) together;' so *bol-chál-kar*, not *bol-kar chál-kar*, 'having conversed.' Those which are called Inceptives, Permissives, Acquisitives, etc., given in most grammars, are not properly compound verbs, since they consist regularly of two verbs, the one governed by the other, in the inflected form of the Infinitive, according to a special rule of Syntax; as, بولنے لگا *wuh bolne lagá*, 'he began to say;' دیتا ہے *wuh jāne detá hai*, 'he gives (permission) to go;' پاتا ہے *wuh jāne pátá hai*, 'he gets (permission) to go;' all of which expressions are mere sentences, and not compound verbs.

b. Hence the compound verbs in the Hindústání language are really five in number, viz.: the Intensive, Potential, Completive, Frequentative and Desiderative. In these, the first part of the compound remains unchanged throughout, while the second part is always conjugated in the usual way. But among such of the nominals as are formed of an adjective with a verb, the adjective will agree in *gender* with the object of the verb, unless the concord be cut off by کو *ko*. Thus: گاری کھڑی کر *gárí kharí kar*, or گاری کو کھڑا کر *gárí-ko khará kar*, 'stop the carriage.' In the latter case only can the verb کھڑا کرنا *khará-karná* be regarded as belonging to the class of compounds.



## SECTION IV.

ON THE INDECLINABLE PARTS OF SPEECH—CARDINAL AND ORDINAL NUMBERS—DERIVATION AND COMPOSITION OF WORDS.

## I. ADVERBS.

45. THE adverbs in Hindústání, like the substantives, adjectives, and verbs, are to be acquired mainly by practice. Hence it would be a mere waste of space to swell our volume with a dry detached list of such words, which in all probability no learner would ever peruse. We shall therefore notice only those which have any peculiarity in their character or formation. As a general rule, most adjectives may be used adverbially when requisite, as is the case in German, and often in English. A series of pure Hindústání adverbs of frequent use is derived from five of the pronouns, bearing to each other a similar relation, as will be seen in the following table. Dr. Gilchrist's old pupils will no doubt recollect with what pains the learned Doctor used to impress upon them the necessity of learning this 'quintuple series,' or, as he called it, 'The philological harp.'

a. Adjectives and adjective pronouns, when used adverbially, remain uninflected in the simplest form, viz., that of the nominative singular masculine; as, *وَدُ بَہُت اچھا لکھتا ہے* *wuh bahut achchhá likhtá hai*, 'he writes very well.' This is exactly the rule in German, 'er schreibt sehr gut.' In the following series, accordingly, numbers 5, 6, and 7, are merely the adjective or indefinite pronouns, formerly enumerated, employed as adverbs.

TABLE OF A QUINTUPLE SERIES OF ADVERBS OF TIME, PLACE, MANNER, QUANTITY, AND NUMBER, FORMED FROM THE FIVE PRONOUNS, يَهُ, يِهِ, يِيهِ, وَهُ, وَهُنَّ, AS UNDER:

NEAR.	REMOTE.	INTERROGATIVE.	RELATIVE.	CORRELATIVE.
يَهُ, this.	وَهُ, that.	كَونَ kaun, who?	جَوْنِ jam, who, which.	تَوْنِ taun, that same.
1 أَب ab, now.	أَسُوْءُت as-wa'kt, then.	كَب kab, } كَد kad, } when?	جَب jab, } جَد jad, } when.	تَب tab, } تَد tad, } then.
2 يَهَان yahán, here.	وَهَان wahán, there.	كَهَان kahán, where?	جَاهَان jahán, wherever.	تَاهَان tahán, there.
3 إِهَار ihar, hither.	أَهَار ahar, thither.	كُهِار kuhár, whither?	جُهِار juhár, whither.	تُهِار tuhár, thither.
4 يُوْن yún, this.	وُون wún, in that way.	كَيُون kyún, how?	جَيُون jyún, as.	تَيُون tyún, so.
5 أَيَس aisá, like this.	وَايسá waisá, like that.	كَيسá kaisá, like what?	جَايسá jaisá, like which.	تَايسá taisá, like that same.
6 { أَتَا attá, } this much. { أَتَا etá, }	{ أَتَا uttá, } that much. { أَتَا otá, }	{ كَتَا kittá, } how { كَتَا ketá, } much?	{ جَتَا jittá, } as much. { جَتَا jetá, }	{ تَتَا tittá, } so much. { تَتَا tetá, }
7 { أَتْنَا atná, } this { أَتْنَا etná, } many.	{ أَتْنَا utná, } that many. { أَتْنَا otná, }	{ كَتْنَا kittá, } how { كَتْنَا ketná, } many?	{ جَتْنَا jittá, } as many. { جَتْنَا jetná, }	{ تَتْنَا tittá, } so many. { تَتْنَا tetná, }

a. From the first class we have other adverbs rendered more emphatic by the addition of *هي* *hi*, etc. Thus: *اَبِي* *abhi*, 'just now,' *كَبِي* *kabhi*, *كَبُو* *kabhú*, or *كَدَهِ* *kadhí*, 'ever,' etc. From the second class, by changing *ان* *an* into *يِن* *in*; thus, *يَهِيَن* *yahin*, 'exactly here,' *كَهِيَن* *kahin*, 'whereabouts, somewhere,' etc. From the fourth, by adding *هِيَن* *hin*; *يُونَهِيَن* *yunhin*, 'in this very way,' *وُونَهِيَن* *wunhin*, 'thereupon, at that very time, exactly, the same as before,' etc.

b. From among these may also be formed, by means of postpositions, etc., a number of useful compounds; as *اب تَك* *ab-tak*, or *تَلَك اب* *ab-talak*, 'till now,' *كَب تَك* *kab-tak*, 'till when,' etc.; *كَبِي كَبِي* *kabhi kabhi*, 'sometimes,' *كَبِي نَه كَبِي* *kabhi na kabhi*, 'some time or other,' *تَهَن جَهَان* *jahán tahán*, 'here and there,' *جَهَان كَهِيَن* *jahán kahin*, 'wherever,' *اُور كَهِيَن* *aur kahin*, 'somewhere else,' *جَب كَبِي* *jab kabhi*, 'whenever,' *كِيُون كَر* *kyún kar*, 'how?'

c. A few adverbs of time have a twofold signification, i.e. past or future, according to circumstances; thus, *كَل* *kal*, 'to-morrow, or yesterday,' *پَرَسُون* *parson*, 'the day after to-morrow, or the day before yesterday,' *تَرَسُون* *tarson*, 'the third day from this, past, or to come,' *نَرَسُون* *narson*, 'the fourth day from this.' The time is restricted to past or future by the tenses of the verb and by the context of the sentences in which such words are found.

d. Many adverbs occur from the Arabic and Persian languages; as *قَضَارَا* *kazdrá* (or *قَضَاكَار* *kazákár*), 'by chance,' from *قَضَا* *kazd*, 'fate,' etc., and *رَا* *rá*, the sign of the objective case; *چِگُونَه* *chigúna*, 'how,' *بَارِي* *báre*, 'once, at last,' *بَارَهَا* *bárhá* (pl.), 'often (times),' *شَايَد* *sháyad*, 'perhaps (Hindústání *هو تو هو* *ho to ho*, it may be),' *خَوَاه* *khawáh* *نَه* *khudáh na khudáh*, 'volens-nolens, positively, at all events,' *وَاغَيْرَه* *wa ghaira*, 'et-cetera,' etc.; *فَقَطَا* *fakát*, 'merely, finis.'

e. Adverbs purely Arabic occur chiefly as follows: 1. Simply a noun with the article; thus, *اَلْقَصَه* *alkis̄sa* (literally, 'the story'); and *اَلْغَرَض* *algharaz* (literally, 'the end, purport,' etc.), 'in short,' *اَلْحَال* *alháal* (the present), 'at this time,' *اَلْبَتَه* *albatta*, 'certainly,' etc.



2. The Arabic noun in the accusative case, marked with the termination **ا** *an* (p. 20); thus, **اِتِّفَاقًا** *ittifākan*, 'by chance,' (from **اِتِّفَاق** *ittifāk*, 'fortune, accident,' etc.); **أَصْلًا** *aṣlan* (or **أَصْلًا** *aṣlā*), 'by no means;' **مِثْلًا** *miṣlan*, 'for example,' (from **مِثْل** *miṣl*, 'parable, similitude'); **خُصُوصًا** *khusūṣan*, 'especially,' etc. Lastly, a noun with a proposition; as, **بِالْفِعْلِ** *bi-l-fi'l*, 'in fact;' **فِي الْحَالِ** *fi-l-hāl*, (in the present), **فِي الْفَوْرِ** *fi-l-faur* (in the heat), all signifying 'instantly, immediately;' **فِي الْحَقِيقَةِ** *fi-l-haqīkat* (in truth), 'really;' **يَعْنِي** *ya'ni*, 'that is to say, to wit, viz.'

f. Many adverbial expressions occur consisting of a pronoun and substantive governed by a simple postposition understood, as, **إِس طَرَح** *is tarah*, 'in this manner;' **كَيْس طَرَح** *kis tarah*, 'how?' etc.; **كَيْس وَاسْطِي** *kis wāṣṭe*, 'why?' i.e. 'for what reason?' and so on, with many other words of which the adverbial use is indicated by the inflection of the accompanying pronoun.

g. The pluperfect participle may also very often be elegantly applied adverbially; as, **هَنْسِكِر** *hanskar*, 'laughingly,' **سَوچِکَر** *sochkar*, 'deliberately,' from **هَنْسِنَا** *hansnā*, 'to laugh,' **سَوچِنَا** *sochnā*, 'to think,' **اُس ني هَنْسِکَر کھا** *us-ne hanskar kahā*, 'he laughingly (or having laughed) said.'

## II. PREPOSITIONS.

46. The prepositions in Hindústání are mere substantives in the locative case, having a postposition understood and sometimes expressed. Most of them are expressive of situation with regard to place, and thence figuratively applied to time, and even to abstract ideas. Hence as substantives, they all govern the genitive case, those of them which are masculine (forming the majority) require the word which they govern to have the postposition **کي** *ke* after it; as, **مَرْدِ کي آگي** *mard-ke āge*, 'before the man,' literally, 'in front of the man'; while those that are feminine require the word they govern to have **کي** *kī*; as, **شہرِ کي طرف** *shahr-kī taraf*,



'towards the city,' literally, 'in the direction of the city.' It is optional to put the preposition before or after the noun which it governs; thus in the foregoing example we might have said *âge mard-ke*, or *mard-ke âge*, with equal propriety.

The following is an alphabetical list of masculine prepositions requiring the nouns which they govern to have the genitive with *ke*, for reasons explained in the beginning of the Syntax.

آگي <i>âge</i> , before, in front.	درميان <i>dar-miân</i> , in the midst,
اندر <i>andar</i> , within, inside.	between, among.
اوپر <i>ûpar</i> , above, on the top.	ساتھ <i>sâth</i> , with (in company).
باعث <i>ba'is</i> , by reason of.	سامہني <i>sâmhne</i> , before, in front.
باہر <i>bâhar</i> , or <i>bâhir</i> , without (not within.)	سبب <i>sabab</i> , by reason of.
بجائي <i>ba-jâi</i> , instead.	سوا <i>siwâ</i> or <i>siwâ'e</i> , except.
بدلي <i>badle</i> , or بدل <i>badal</i> , instead.	عوض <i>'iwaz</i> , instead, for.
بدون <i>bidûn</i> , without, except.	قبل <i>kabl</i> , before, (time).
برابر <i>barâbar</i> , equal to, oppo- site to.	قريب <i>karib</i> , near.
براي <i>barâ'e</i> , for, on account of.	کني <i>kane</i> , near, with.
بعد <i>ba'd</i> , after (as to time).	گرد <i>gird</i> , round, around.
بغير <i>baghair</i> , without, except.	لئي <i>liye</i> , for, on account of.
بين <i>bin</i> , بنا <i>bindâ</i> , without.	ماري <i>mâre</i> , through (in conse- quence of).
بيچ <i>bich</i> , in or among.	مطابق <i>mutâbik</i> , conformable to.
پار <i>pâr</i> , over (other side).	موافق <i>mûâfik</i> , according to.
پاس <i>pâs</i> , by, near.	موجب <i>mûjib</i> , or بموجب <i>ba- mûjib</i> , by means of.
پيچھي <i>pichhe</i> , behind, in the rear.	نزدیک <i>nazdik</i> , near.
تلي <i>tale</i> , under, beneath.	نيچي <i>niche</i> , under, beneath.
تئين <i>ta'in</i> , to, up to.	واسطي <i>wâstî</i> , for, on account of.
خارج <i>khârij</i> , without, outside.	ہاتھ <i>hâth</i> , in the power of, by means of.

The following prepositions being feminine, require the words they govern to have the genitive with *ki*.

بَابَت <i>bābat</i> , respecting, concerning.	خاطر <i>khatir</i> , for the sake of.
بَدَوْلَت <i>ba-daulat</i> , by means of.	طَرَح <i>tarah</i> , after the manner of, like.
بِمَدَد <i>ba-madaḍ</i> , by aid of.	طَرَف <i>taraf</i> , towards.
بِجِهَت <i>jihat</i> , on account of.	مَعْرِفَت <i>ma'rifat</i> , by, or through.
	نِسَبَت <i>nisbat</i> , relative to.

Some of the feminine prepositions, when they come *before* the word they govern, require such word to have the genitive in *ke*, instead of *ki*. This is a point well worthy of examination, and we reserve the investigation of it till we come to the Syntax.

a. We have applied the term preposition to the above words with a view to define their *use* and *meaning*, not their mere *situation*. In most grammars they are absurdly called *Compound Post-positions*, on the same principle, we believe, that *lucus*, 'a dark grove,' is said to come from *lucere*, 'to shine,' or *lux*, 'light.' But in sober truth, what we have called prepositions here, are neither compounds, nor necessarily *post-positive*; and we make it a rule never to countenance a new term unless it be more explicit than those already established and familiar. In Greek, Latin, and Old English, the prepositions frequently follow the word which they govern, but this does not in the least alter their nature and use.

b. Besides the above prepositions, the following Arabic and Persian prefixes are occasionally employed with words from those languages.

از <i>az</i> , from, by.	عَلَي <i>'ald</i> , upon, above.
إِلَّا <i>illā</i> , except, besides.	عَنْ <i>'an</i> , from.
بِا <i>bā</i> , with (possessed of).	عِنْد <i>'ind</i> , near, with.
بِهِ or بِ <i>ba</i> (or <i>bi</i> ), in, by.	فِي <i>fī</i> , in.
بِي <i>be</i> , without (deprived of).	كَ <i>ka</i> , according to, like.
بِر <i>bar</i> , on, in, at.	ل <i>la</i> or <i>li</i> , to, for
بِرَآئِ <i>barā'e</i> , for (on account of).	مَعَ <i>ma'</i> , with
بِلَا <i>bilā</i> , without ( <i>sine</i> ).	مِنْ <i>min</i> , from.
دَر <i>dar</i> , in, within.	

## III. CONJUNCTIONS.

47. The conjunctions have no peculiarity about them ; we shall therefore add a list of the more useful of them in alphabetical order.

از بسکه <i>az bas-ki</i> , since, for as much as.	که <i>ki</i> , that, because, than.
اگر <i>agar</i> , گر <i>gar</i> , if.	تاکه <i>táki</i> , that, in order that.
اگرچه <i>agarchi</i> , although.	کیونکہ <i>kyúunki</i> , because.
امّا <i>ammá</i> , but, moreover.	گویا <i>goyá</i> , as if.
اور <i>aur</i> , and, also.	گوکہ <i>go-ki</i> , although.
بلکہ <i>balki</i> , but, on the contrary.	لیکن <i>lekin</i> , but, however.
بھی <i>bhi</i> , also, indeed.	مگر <i>magar</i> , except, unless.
پر <i>par</i> , but, yet.	نہیں تو <i>nahín-to</i> , otherwise.
پس <i>pas</i> , thence, therefore.	نیز <i>níz</i> , also, likewise.
تو <i>to</i> , then, consequently.	و، و <i>wa</i> , and, but.
جب تک <i>jabtak</i> , until, while.	و گر <i>wa-gar</i> , and if.
جو <i>jo</i> , if, when.	ور نہ <i>war-na</i> , and if not, unless.
حال آنکہ <i>hál-ánki</i> , whereas, notwithstanding.	ہم <i>ham</i> , also, likewise.
خواہ <i>khudáh</i> , either, or.	ہر چند <i>harchand</i> , although.
	ہنوز <i>hanoz</i> , yet, still.
	یا <i>yá</i> , or, either.

## IV. INTERJECTIONS.

48. These scarcely deserve the appellation of 'part of speech;' we shall therefore content ourselves by enumerating a few of common occurrence.

شباباش *shábásh* (i. e. شاد باش *shád bášh*), 'happiness or good luck to you!' آفرین *áfrín* 'blessings on-you,' واہ *wáh wáh* 'admirable!' کیا خوب *kyá khúb* 'how excellent!' دھن دھن *dhan-dhan*

*dhan* 'how fortunate!' *واه جي wáh jì*, *کیا بات hai kya bát hai* 'what an affair!' all express joy, admiration and encouragement, like 'bravo! well done!' etc. But *باپ ري báp re* (*lit.*, O father) 'astonishing! dreadful!' *هائي هائي h,de h,de*, or *هي هي hai hai*, *واي واي wá,e wá,e*, *ويلا واي wá,e wailá*, 'alas, alas! alackaday! woe is me!' *هت hat*, *چهي چهي chhi chhi*, 'tush, pshaw, pish, fie fie!' *دُر dur*, 'avaunt!' express sorrow, contempt, and aversion. *اي ai*, *او o*, 'Oh!' *ري re* or *اري are*, 'holla you!' are used in calling attention: the two last in a disrespectful way. *ري re* (m.) or *ري ri* (f.) agrees in gender with the object of address; as, *لُونْدِي ري laundē re*, 'you boy!' *لُونْدِي ري laundē ri*, 'you girl!'

## NUMERALS.

49. The Hindústání numeral adjectives, 'one,' 'two,' 'three,' etc., up to a hundred, are rather irregular, at least in appearance, though it would not be very difficult to account for the seeming irregularity on sound etymological principles. This, however, would not greatly benefit the student, who must, in the meantime, learn them by heart as soon as he can.

FIGURES.			NAMES.	FIGURES.			NAMES.
	ARABIC.	INDIAN.			ARABIC.	INDIAN.	
1	١	१	ایک <i>ek.</i>	6	٦	٦	چھہ <i>chha.</i>
2	٢	२	دو <i>do.</i>	7	٧	٧	سات <i>sát.</i>
3	٣	३	تین <i>tin.</i>	8	٨	٨	آٹھ <i>át.h.</i>
4	٤	४	چار <i>chár.</i>	9	٩	٩	نو <i>nau.</i>
5	٥	٥	پانچ <i>pánch.</i>	10	١٠	١٠	دس <i>das.</i>



FIGURES.			NAMES.	FIGURES.			NAMES.
	ARABIO.	INDIAN.			ARABIO.	INDIAN.	
11	۱۱	११	اِگارہ <i>igarah.</i>	31	۳۱	۳۱	اِکتیس <i>iktis.</i>
12	۱۲	१२	بارہ <i>barah.</i>	32	۳۲	۳۲	بتیس <i>batis.</i>
13	۱۳	१۳	تیرہ <i>terah.</i>	33	۳۳	۳۳	تیتیس <i>tétis.</i>
14	۱۴	१۴	چودہ <i>chaudah.</i>	34	۳۴	۳۴	چوتیس <i>chautis.</i>
15	۱۵	१۵	پندرہ <i>pandrah.</i>	35	۳۵	۳۵	پینتیس <i>paintis.</i>
16	۱۶	१۶	سولہ <i>solah.</i>	36	۳۶	۳۶	چھتیس <i>chhattis.</i>
17	۱۷	१۷	سترہ <i>satrah.</i>	37	۳۷	۳۷	سینتیس <i>saintis.</i>
18	۱۸	१۸	اتھارہ <i>atharah.</i>	38	۳۸	۳۸	اتھتیس <i>athhtis.</i>
19	۱۹	१۹	انیس <i>unis.</i>	39	۳۹	۳۹	اُنتالیس <i>untalis.</i>
20	۲۰	२۰	بیس <i>bis.</i>	40	۴۰	۴۰	چالیس <i>chalis.</i>
21	۲۱	२۱	اِکتیس <i>iktis.</i>	41	۴۱	۴۱	اِکتالیس <i>iktalis.</i>
22	۲۲	२۲	باہیس <i>bá, is.</i>	42	۴۲	۴۲	بیالیس <i>bé, dhis.</i>
23	۲۳	२۳	تیس <i>té, is.</i>	43	۴۳	۴۳	تیتالیس <i>tétalis.</i>
24	۲۴	२۴	چوبیس <i>chaubis.</i>	44	۴۴	۴۴	چوالیس <i>chau, dhis.</i>
25	۲۵	२۵	پچیس <i>pachis.</i>	45	۴۵	۴۵	پینتالیس <i>paintalis.</i>
26	۲۶	२۶	چھبیس <i>chhabbis.</i>	46	۴۶	۴۶	چھالیس <i>chhi, dhis.</i>
27	۲۷	२۷	ستائیس <i>satá, is.</i>	47	۴۷	۴۷	سینتالیس <i>saintalis.</i>
28	۲۸	२۸	اتھائیس <i>athá, is.</i>	48	۴۸	۴۸	اتھتالیس <i>athhtalis.</i>
29	۲۹	ॲ۹	اُنتیس <i>untis.</i>	49	۴۹	۴۹	اُنچاس <i>unchás.</i>
30	۳۰	३۰	تیس <i>tis.</i>	50	۵۰	۵۰	پچاس <i>pachás.</i>

FIGURES.			NAMES.	FIGURES.			NAMES.
	ARABIC.	INDIAN.			ARABIC.	INDIAN.	
51	۵۱	۴۹	اِكاون <i>ikdāwan.</i>	71	۷۱	۵۹	اِکھتر <i>ikhattar.</i>
52	۵۲	۴۲	باون <i>bāwan.</i>	72	۷۲	۵۲	بہتر <i>bahattar.</i>
53	۵۳	۴۳	تِرپن <i>tirpan.</i>	73	۷۳	۵۳	تہتر <i>tihattar.</i>
54	۵۴	۴۴	چَوَن <i>chauwan.</i>	74	۷۴	۵۴	چَوھتر <i>chauhattar.</i>
55	۵۵	۴۵	پچپن <i>pachpan.</i>	75	۷۵	۵۵	پچھتر <i>pachhattar.</i>
56	۵۶	۴۶	چھپن <i>chhappan.</i>	76	۷۶	۵۶	چھہتر <i>chhihattar.</i>
57	۵۷	۴۷	ستاون <i>sattāwan.</i>	77	۷۷	۵۷	ستھتر <i>sathattar.</i>
58	۵۸	۴۸	اٹھاون <i>athāwan.</i>	78	۷۸	۵۸	اٹھہتر <i>athhattar.</i>
59	۵۹	۴۹	اُسٹھ <i>unsath.</i>	79	۷۹	۵۹	اُناسی <i>unāsī.</i>
60	۶۰	۵۰	ساتھ <i>sāth.</i>	80	۸۰	۶۰	اسی <i>assī.</i>
61	۶۱	۵۱	اِکسٹھ <i>iksath.</i>	81	۸۱	۶۱	اِکاسی <i>ikāsī.</i>
62	۶۲	۵۲	باسٹھ <i>bāsath.</i>	82	۸۲	۶۲	بیاسی <i>bé,āsī.</i>
63	۶۳	۵۳	تِرسٹھ <i>tirsath.</i>	83	۸۳	۶۳	تِراسی <i>tirāsī.</i>
64	۶۴	۵۴	چوسٹھ <i>chausath.</i>	84	۸۴	۶۴	چوراسی <i>chaurāsī.</i>
65	۶۵	۵۵	پینسٹھ <i>painsath.</i>	85	۸۵	۶۵	پچاسی <i>pachāsī.</i>
66	۶۶	۵۶	چھیاسٹھ <i>chhi,āsath.</i>	86	۸۶	۶۶	چھیاسی <i>chhi,āsī.</i>
67	۶۷	۵۷	ستسٹھ <i>satsath.</i>	87	۸۷	۶۷	ستاسی <i>satāsī.</i>
68	۶۸	۵۸	اٹھسٹھ <i>athsath.</i>	88	۸۸	۶۸	اٹھاسی <i>athāsī.</i>
69	۶۹	۵۹	اُنہتر <i>unhattar.</i>	89	۸۹	۶۹	نواسی <i>nau,āsī.</i>
70	۷۰	۶۰	ستر <i>sattar.</i>	90	۹۰	۷۰	نوی <i>nauvé.</i>

FIGURES.			NAMES.	FIGURES.			NAMES.
	ARABIC.	INDIAN.			ARABIC.	INDIAN.	
91	٩١	٤٩	اِڪَانَوِي <i>ikánawé.</i>	96	٩٦	٤٤	چِهِيَانَوِي <i>chhi,ánawé</i>
92	٩٢	٤٢	بَانَوِي <i>bánawé.</i>	97	٩٧	٤٥	سَاتَانَوِي <i>satánawé.</i>
93	٩٣	٤٣	تِرَانَوِي <i>tiránawé.</i>	98	٩٨	٤٦	اِٿَانَوِي <i>athánawé.</i>
94	٩٤	٤٤	چَوْرَانَوِي <i>chauránawé</i>	99	٩٩	٤٤	نِنَانَوِي <i>ninánawé.</i>
95	٩٥	٤٥	پَچَانَوِي <i>pachánawé.</i>	100	١٠٠	٢٠٠	سَو <i>sau</i> or سِي <i>sai</i>

a. Some of these have names slightly differing from the preceding, which we here subjoin :

11	گياره gyārah	51	ايڪاون ékāwan.	85	پَنچاسِي panchāsī.
18	اٿارا athārā.	54	چَوپن chaupan.	86	چِھاسِي chhāsī.
19	اُنيس unnīs.	55	پَچاون pachāwan.	90	نَوَد nauwad.
21	ايڪيس ékīs.	61	ايڪسٿه éksath.	91	{ ايڪانَوِي ékánawé or اِڪانَوِي ikánawé.
31	ايڪتيس éktīs.	66	{ جهاچِھٽ chháchhat		
33	تِئنتيس taintīs.		or چھسٿه chha-sath.		
34	چَوْنْتيس chauntīs.	68	اِرْسٿه arsath.	92	{ بانَوِي bānawé or بِرانَوِي birānawé.
38	اِرْتيس artīs.	71	ايڪهٿر ékhattar.		
39	اُنچاليس unchālīs.	73	تِرِهٿر tirhattar.	93	تِرانَوِي tirānawé.
41	ايڪتاليس éktālīs.	76	چھهٿر chha-hattar	95	پَنچانَوِي panchānawé.
43	تِئنتاليس taintālīs.	81	ايڪاسِي ékāsī.	96	چِھانَوِي chhānawé.
46	چِھتاليس chhatālīs.	82	{ باسِي bāsī or	99	{ نَوانَوِي nau,ānawé or نِنانَوِي ninānawé.
48	اِرْتاليس artālīs.		{ براسِي birāsī.		

a. The numbers above one hundred proceed somewhat like our own, only the conjunction is generally suppressed; as ایک سو پانچ *ek sau pānch*, 'one hundred (and) five'; دو سو دس *do sau das*, 'two hundred (and) ten,' etc. The present year, 1855, may be expressed as with us, ایک ہزار آٹھ سو پچھپن *ek hazār āth sau pachpan*, or اٹھارہ سو پچھپن *athārah sau pachpan*, that is, 'one thousand eight hundred,' etc., or 'eighteen hundred,' etc.

b. The following are used as collective numbers :

گنڈا <i>gandā</i> , a group of four.	سیکڑا <i>saiḡrā</i> , a hundred.
گاہی <i>gāhī</i> , a five.	ہزار <i>hazār</i> , a thousand.
کوڑی <i>koṛī</i> , a score.	لاکھ <i>lākh</i> , a hundred thousand.
چالیس <i>chālīsā</i> , a forty.	کروڑ <i>karor</i> , one hundred lākhs, or ten millions.

c. The Ordinals proceed as follows :

پہلا <i>pahlā</i> or <i>pahlā</i> , } 1st.	چوتھا <i>chauthā</i> , 4th.
پہیلا or <i>paihlā</i> , }	پانچواں <i>pānchwān</i> , 5th.
دوسرا <i>dūsra</i> , 2nd.	چھٹواں <i>chhatwān</i> , } 6th.
تیسرا <i>tisra</i> , 3rd.	چھٹھا <i>chhatḥā</i> .

The 'seventh' and upwards are regularly formed from the Cardinals by the addition of وان *wān*. The ordinals are all subject to inflection like adjectives in *ā* or *ān*, that is, *ā* becomes *e* for the oblique masculine, and *ī* for the feminine. In like manner, *ān* becomes *eñ* and *īñ*.

d. Fractional Numbers.

پاؤ <i>pāo</i> , }	پون <i>pauṇ</i> , } $\frac{3}{4}$ .
چوتھ <i>chauth</i> , }	پونا <i>pauṇā</i> , }
چوتھا <i>chauthā</i> , $\frac{1}{4}$ .	سوا <i>sawā</i> , $1\frac{1}{4}$ .
تہائی <i>tihā</i> , $\frac{1}{3}$ .	ڈیڑہ <i>deṛḥ</i> , $1\frac{1}{2}$ .
آدھا <i>ādḥā</i> , $\frac{1}{2}$ .	آڑھائی <i>arḥā</i> , $2\frac{1}{2}$ .

In the use of the fractional numbers, a few peculiarities occur



which it will be well to notice ; thus, پوني *paune*, when prefixed to a number, signifies 'a quarter less' than that number ; سوا *sawá*, 'a quarter more ;' سارهي *sárhé*, 'one half more,' etc. To the collective numbers for a hundred, a thousand, etc., they are similarly applied ; thus, پوني سو *paune sau* = 75 ; سوا سو *sawá sau* = 125. The words *derh* and *arhá,i* denote multiplication ; as, هزار *derh hazár* = 1500, i. e.  $(1000 \times 1\frac{1}{2})$  ; ارهاي هزار *arhá,i hazár* = 2500, or  $(1000 \times 2\frac{1}{2})$ .

e. It will be seen then, that altogether the management of the numerals, whole and fractional, is no easy matter. The *sure* plan is to commit them carefully to memory up to 100. As a check upon this the learner should get the first ten, and the multiples of 10, as 20, 30, 40, etc. ; then, if he is not *quite certain* of any number (not an unlikely occurrence), for example 35, he may safely say تيس پر پانچ *tis par pánch*, 'five over thirty.' Lastly, let him get the first twenty thoroughly, and then count by scores کورې *korí* ; thus, 35 is *ek korí pandrah* ; but the more scientific mode is, of course, to carry the hundred numerals in his head, and be quite independent.

## DERIVATION OF WORDS.

50. The Hindústání abounds with derivative words both of native origin and of foreign importation. Those from the Arabic are generally single words modified from a trilateral root, according to the grammatical rules of that language. From the Persian, on the other hand, not only derivative words are freely borrowed, but also a multitude of compounds, for the formation of which the Persian language has a peculiar aptitude, and to the number of which there is no limit. In like manner, compositions in the Hindí dialect abound in Sanskrit words both derivative and compounded according to the genius of that highly-cultivated language. Hence, in order to know Hindústání on sound etymological principles, a slight knowledge of Arabic, Persian, and

Sanskrit is absolutely requisite. To the majority of students in this country, however, this is impracticable, their time being necessarily occupied in the acquisition of those essential branches of knowledge usually taught at schools. As a general rule, then, we may take it for granted that an acquaintance with the words of the Hindústání language, whether native or foreign, primitive or derivative, must be ultimately acquired by practice in reading, with the aid of a vocabulary or dictionary, together with exercises in composition. This being the case, it will not be necessary for us to enter deeply into the subject of derivation or composition; the reader, if inclined, may consult Dr. Gilchrist's quarto Grammar, edit. 1796, where he will find twenty-nine goodly pages devoted to this department.

#### NOUNS DENOTING AGENCY OR POSSESSION.

51. We have already seen that the agent of a verb is denoted by adding the termination **والا** *wálá* (sometimes **هارا** *hárá*) to the inflected form of the infinitive, as *bolne-wálá* or *bolne-hárá*, 'a speaker.' The same terminations added to a substantive denote in general the possessor of such substantive, real or temporary; as **والا گھر** *ghar-wálá*, 'the master of the house;' **والا بیل** *bail-wálá*, 'the owner of the bullock;' or, simply, 'the man with the bullock.' A noun of the third class is inflected on the addition of **والا** *wálá*, thus, **والا گدھی** *gadhe-wálá*, 'the owner of the ass;' or 'the man with the donkey.' Various nouns of agency, etc. are also formed by adding the following terminations, thus:—

بان to	باغ a garden,	باغبان <i>bágh-bán</i> , a gardener.
باز —	تہمتا a jest,	تہمتی باز <i>thatthe-báz</i> , a jester.

بر to راه a road,	راہبر <i>râh-bar</i> , a guide.
بردار — حَقَّه a pipe,	حَقَّه بردار <i>hukka-bardâr</i> , a pipe-bearer.
بند — نعل a horse-shoe,	نعلبند <i>na'l-band</i> , a farrier.
چی — مشعل a torch,	مشعلچی <i>mask'al-chî</i> , a torch-bearer.
<sup>1</sup> دار — زمین land,	زمین دار <i>zamîn-dâr</i> , a landholder.
ر — لوهه iron,	لوهه ر <i>lohâr</i> , a blacksmith.
کار — بد bad,	بدکار <i>bad-kâr</i> , an evil-doer.
گر — زر gold,	زرگر <i>zar-gar</i> , a goldsmith.
گار — گناه crime,	گناه گار <i>gunâh-gâr</i> , a sinner.
وار — امید hope,	امیدوار <i>ummed-wâr</i> , an expectant.
وان — در door,	دروان <i>dar-wân</i> , a porter.
ی — سپاه army,	سپاهی <i>sipâhî</i> , a soldier.

## NOUNS DENOTING THE MEANS OR INSTRUMENT.

52. These signify the thing by which the action may be performed, and are derived from verbal roots by affixing

ن as بیل rolling,	بیلان <i>belan</i> , a rolling-pin.
نا — رم playing,	رمنه <i>ramnâ</i> , a park.
نی — کتر clipping,	کترنی <i>katarnî</i> , a pair of scissors.
و — جهاز sweeping,	جهازو <i>zhârû</i> , a broom.

Others are formed from nouns, by affixing

ال as گھڑی an hour,	گھڑیال <i>gharîyâl</i> , an hour-bell.
آنه — دست the hand,	دستانه <i>dastâna</i> , a glove.
ک — چشم the eye,	چشمک <i>chashmak</i> , spectacles.
د — دست the hand,	دسته <i>dasta</i> , a handle.

<sup>1</sup> The terminations *dar*, *bâz*, and perhaps a few more, require the noun to be inflected, if of the third class; as, *maze-dar*, tasteful, *thattîthe-bâz*, a jester.

## NOUNS DENOTING PLACE OR SITUATION.

53. These are formed partly by uniting two nouns together, and also by adding certain terminations; as,

آباد a city,	حیدر Haidar,	حیدرآباد <i>haidar-ábád</i> , the city of Haidar.
باڑی واڑی a garden,	پُول a flower,	پُلو واڑی <i>phúl-wárí</i> , a flower-garden.
پُور a city,	غازی <i>Ghází</i> ,	غازی پُور <i>Ghází-pur</i> , the city of <i>Ghází</i> .
زار multitude,	لاله a tulip,	لاله زار <i>lála-zár</i> , a tulip-bed.
سال or سالا a place,	گھوڑا a horse,	گھوڑا سال <i>ghur-sál</i> , a stable.
ستان a place,	قبر a grave,	قبرستان <i>kabr-istán</i> , a burying-ground.
شن a place,	گل a rose,	گلشن <i>gul-shan</i> , a rose-bower.
گاہ a place,	آرام rest,	آرام گاہ <i>árám-gáh</i> , a resting-place.
نگر city,	کشن Kishn,	کشن نگر <i>Kishn-nagar</i> , the town of Krishna.

## ABSTRACTS.

54 Abstract nouns are formed chiefly from adjectives, by affixing some termination, of which the following are of common occurrence:

ا to	گرم warm,	گرم گاما <i>garmá</i> , warm weather.
— تَی	کم little,	کم تَی <i>kamtí</i> , deficiency.
پنا, or پَن, پا	— لَکھا a child,	لَکھا پَن <i>larák-pan</i> , childhood.
— س	مِٹھا sweet,	مِٹھا س <i>mithás</i> , sweetness.
— گی	تازہ fresh,	تازگی <i>tázagí</i> , freshness.



ن to	اُونچا high,	اُونچان <i>unchán</i> ,	height.
ئي —	برا bad,	برائي <i>burá,í</i> ,	badness.
هت —	کڑوا bitter,	کڑواہت <i>karwáhat</i> ,	bitterness.

To Arabic nouns ت is generally added to form abstracts; as, *حُکْم* *hukm*, 'a command,' *حُکُومَت* *hukúmat*, 'dominion;' so *حِجَام* *hijám*, 'a barber,' *hajjámát*, 'shaving.' A few abstracts are formed by a repetition of the word, with a slight alteration in the last, as *جھوٹھ مَوٹھ* *jhúth-múth*, 'falsehood.'

## VERBALS.

55. The verbal noun denoting the action (in progress) is generally expressed by the infinitive. The action, in the abstract, is frequently expressed by the mere root; as, *بول* *bol*, 'speech,' *چاہ* *cháh*, 'desire,' etc. Others are formed from the root by adding certain terminations; as,

ا to	کہ speak,	کہا <i>kahá</i> ,	a saying.
اِئي —	بو sow,	بوائی <i>bo,á,í</i> ,	a sowing.
آپ —	مِل mix,	مِلّاپ <i>miláp</i> ,	a mixing or union.
اس —	پی drink,	پِیاس <i>piyás</i> ,	desire to drink, thirst.
رش —	دان know (Pers.)	دانش <i>dánish</i> ,	knowledge.
ن —	جل burn,	جلن <i>jalan</i> ,	a burning.
وا —	بھلا deceive,	بھلاوا <i>bhuláwa</i> ,	a deception.
وت —	سجا prepare,	سجاوت <i>sajdwat</i> ,	preparation.
اِئي —	کھل feed,	کھلائی <i>khilá,í</i> ,	a feeding.
هت —	بلا call,	بلاہت <i>buláhat</i> ,	a calling.

## DIMINUTIVES.

56. These are formed from other nouns, by adding to them various terminations ; as,

ا	to	بيٽي	a daughter,	ٻٽيا	<i>bitiyá</i> , a little daughter.
جي or ڇه	—	ديگ	a cauldron,	ڊيگي	<i>degchi</i> , a kettle.
ڙي	—	پلنگ	a bedstead,	پلنگڙي	<i>palangrî</i> , a small bedstead.
ڪ	—	توپ	a cannon,	توپڪ	<i>topak</i> , a musket.
وا	—	مرد	a man,	مردوا	<i>mardû, d</i> , a little man.
يٿا	—	برهمن	a brahman,	برهمنيٿا	<i>brahmanetâ</i> , a young brahman.
وٿا	—	هرن	a deer,	هرنوٿا	<i>hiranotâ</i> , a fawn.
يلا or يل	—	مور	a peacock,	موريلا	<i>morelâ</i> , a pea-chicken.
ڇه	—	باغ	a garden,	باغيڇه	<i>baghicha</i> , a kitchen-garden.

## FEMININES FORMED FROM MASCULINES.

57. Names of males ending in *â* or *a*, of the third class, have the corresponding females in *î* ; as *بيٿا betâ*, ‘a son ;’ *بيٽي betî*, ‘a daughter ;’ *گهوڙا ghorâ*, ‘a horse ;’ *گهوڙي ghorî*, ‘a mare.’ In a similar manner names of lifeless objects of the third class have sometimes a feminine form, generally significant of diminution, as *گولا golâ*, ‘a bullet ;’ *گولي goli*, ‘a pill.’ Substantives of the first and second classes form the corresponding feminine by adding either *ي* *î*, *ني nî*, or *ن in*, as follows :—

مُلا	<i>mullâ</i> , a teacher,	مُلاڻي	<i>mullânî</i> .
شير	<i>sher</i> , a lion,	شيرڻي	<i>shernî</i> .
مِهتر	<i>mihtar</i> , a sweeper,	مِهتراني	<i>mihtarânî</i> .



نا to	دو two,	دُونا <i>dúnd</i> , double.
ناک —	هَوَل terror,	هَوَلَناک <i>haul-nák</i> , terrible.
و —	دِیدار view,	دِیدارُو <i>didárú</i> , slightly.
وار —	سوگت grief,	سوگوار <i>sog-wár</i> , grievous.
ور —	نام name,	نامور <i>nám-war</i> , renowned.
د —	دو سال two years,	دو ساله <i>do-sála</i> , biennial.
ي —	بازار a market,	بازاری <i>bázárí</i> , of the market.
یل or یلا —	دانت tooth,	دنتیل <i>dantel</i> , tusked.
پن or یانہ —	چوب wood,	چوبین <i>chobin</i> , wooden.

*fám* and *gún* are added to words to denote colour; as, زعفران فام *za'farán-fám*, 'saffron-coloured,' نیل گون *níl-gún*, 'blue-coloured.' کونا *koná* and گوشه *gosha* are added to numerals to express the figure of things; as, چوکونا *chau-koná*, 'quadrangular, شش گوشه *shash-gosha*, 'hexagonal,' etc. وش *wash* and وار *wár* are added to express likeness; as, برق وش *barq-wash*, 'like lightning,' مردانه وار *mardána-wár*, 'like a brave man.'

a. Many adjectives are formed by prefixing certain words; as follows:—

ان to	دیکھا seen,	اندیکھا <i>an-dekhá</i> , unseen.
با —	وفا trust,	باوفا <i>bá-wafá</i> , trusty.
بی —	صبر patience,	بیصبر <i>be-sabr</i> , impatient.
بد —	نام a name,	بدنام <i>bad-nám</i> , infamous.
غیر —	حاضر present,	غیرحاضر <i>ghair-házir</i> , absent.
خلاف —	عقل wisdom,	خلاف عقل <i>khláf-'akl</i> , foolish.
کم —	بخت fortune,	کم بخت <i>kam-bakht</i> , unfortunate.
لا —	چاره help,	لاچاره <i>lá-chára</i> , helpless.



نا to خوش pleased, ناخوش *na-khush*, displeased.  
 هم — عمر age, هم عمر *ham-'umr*, coeval.

59. In concluding our remarks on the derivation of words, we would particularly direct the student's attention to the various uses of the termination *ی*. 1. It may be added to almost every adjective of the language, simple or compound, which then becomes the corresponding abstract substantive. 2. It may be added to all substantives denoting country, city, sect, tribe, physical substances, etc., which then become adjectives, signifying *of* or *belonging to*, or *formed from*, etc., the primary substantive. Lastly. It is used in forming feminines from masculines ; and it is the characteristic of the feminine gender in all present and past participles, as well as in all adjectives purely Indian ending in *ا*.

## COMPOUND WORDS.

60. In all works written in the Urdu or mixed dialect of Hindústání, a vast number of compound words from the Persian may be met with in almost every page. These are generally formed by the union of two substantives, or of an adjective with a substantive. Many of them are given in dictionaries, but as there is no limit to their number, the student must not place much reliance on that source. A few weeks' study of Persian will make the matter clearer than any body of rules we could lay down on the subject ; we shall therefore notice here only the more important compounds, referring the student for further information to our Persian Grammar, last edition.

## SUBSTANTIVES.

a. A Persian or Arabic substantive with its regimen is of frequent occurrence in Hindústání; as, آب حیات *áb-i-haiyát*, 'water of immortality'; دیدۀ دانش *dída, i-dánish*, 'the eye of discernment'; روی زمین *rú-e-zamín*, 'the face of the earth.' In a similar form a Persian substantive with its adjective occasionally occurs; as, مرد نیکو *mard-i-nikú*, 'a good man'; عالم فانی *álam-i-fáni*, 'the perishable world.' These, when introduced into Hindústání, are viewed as single words, and form their various cases by adding the post-positions like nouns of the first or second classes; as, *áb-i-haiyát ká*, *áb-i-haiyát se*, etc.

b. A numerous class of Compound Substantives is formed by the mere juxta-position of two nouns; as, باورچی خانه *báwar-chí-khána*, 'cook-house, or kitchen,' from باورچی 'cook,' and خانه 'a house'; so, رزم گاه *razm-gáh*, 'the battle-field,' from رزم 'contest,' and گاه 'a place'; in like manner, جهان پناه *jahán-panáh*, 'the asylum of the world,' i. e. 'your majesty,' from جهان 'the world,' and پناه 'refuge'; so, روز نامه *roz-náma*, 'a day-book,' خرد نامه *khirad-náma*, 'the book of wisdom,' etc. In compounds of this kind, the two words are generally written separate, though they may also be united into one. These are upon the whole like our own compounds, *book-stall*, *coffee house*, *newspaper*, etc., of which it is customary to write some with a hyphen between, others quite separate, and a few united into one word.

c. There is a class of verbal Nouns, not very numerous, consisting, 1st. Of two contracted infinitives, connected with the conjunction و; as, گفت و شنود *guft o shanúd*, 'conversation,' literally, 'speaking and hearing'; آمد و رفت *ámád o raft* or *ámád o shud*, 'coming and going,' 'intercourse.' 2ndly. A contracted infinitive, with the cor-

responding root; as *جُست و جُو* *just o jú*, 'searching;' *گُفت و گُو* *guft o gú*, 'conversation.' The conjunction *و* in such cases is occasionally omitted; as, *گُفت گُو*, *گُفت گُو*, the same as *گُفت و گُو*, *آمد و شد*, etc.

d. There are a few compounds similar to the preceding, consisting of two substantives, sometimes of the same, and sometimes of different signification; as, *مَرز و مَرز و بُوم* or *مَرز و كِشور* *marz o búm* or *marz o kishwar*, 'an empire' or 'kingdom,' literally, 'boundary and region;' so, *آب و هوا* *áb o havá*, 'climate,' literally, 'water and air;' *نَشو و نما* *nashv o namá*, 'rearing or bringing up' (a plant or animal). In these, also, the conjunction *و* may be omitted, as *نَشو نما*, *مَرز بُوم*, etc.

e. Compounds purely Hindústání or Hindí are not nearly so numerous as those borrowed from the Persian; the following are occasionally met with: 1st. A masculine and feminine past participle, generally the same verb, though sometimes different; as, *كها كهي* *kahá-kahí*, 'altercation,' *كها سني* *kahá-suní*, 'disputation.' 2nd. Two nouns of the same, or nearly the same signification; as, *نوكر چاكر* 'servants,' *ریت رسم* 'a custom or mode,' etc. Such expressions are very common in the '*Bágh o Bahár*,' which is the standard work of the language. 3rd. Two words having something of alliteration about them, or a similarity of rhyme; as, *دُهوم دُهام* 'hurly-burly,' *شور زور* 'uproar,' *مكر چكر* 'trickery,' etc., all of which we should of course vote to be vulgarisms, only that they occur in the very best writers. Lastly, the Hindústání is particularly rich in imitative sounds, such as *جهن جهن* 'jingling,' *سن سن* 'simmering.'

f. Arabic phrases, such as we described in p. 19 (No. 18), are occasionally met with, such as *مُسَبَّبُ الْأَسْبَابِ*, 'the Causer of causes,' 'God,' etc.; but we believe that all such are explained in good dictionaries.

## ADJECTIVES.

a. A very numerous class of epithets is formed by the union of two substantives; as, لاله رخ *lála rukh*, 'having cheeks like the tulip;' پری روی *pári-rú*,<sup>e</sup> or *pari-rú*, 'having the face of a fairy;' دل سنگ *sang-dil*, 'having a heart like stone;' شکر لب *shakar-lab*, 'having lips (sweet) as sugar.' In English we have many instances, in the more familiar style, of this kind of compound; as, 'iron-hearted,' 'bull-headed,' 'lynx-eyed,' *etc.*

b. Another numerous class, similar to the preceding, is formed by prefixing an adjective to a substantive; as, خوب روی *khúb-rú*,<sup>e</sup>, 'having a fair face;' پاک رانی *pák-rá*,<sup>e</sup>, 'of pure intention;' تنگ دل *tang-dil*, 'distressed in heart.' We make use of many such compounds in familiar conversation and newspaper style, such as 'clear-sighted,' 'long-headed,' 'sharp-witted,' 'hard-hearted,' *etc.*

c. Perhaps the most numerous class of the epithets is that composed of verbal roots, joined to substantives or adjectives; as, عالم گیر *álam-gir*, 'world-subduing;' فتنه انگیز *fitna-angez*, 'strife-exciting;' جان آسا *ján-dsá*, 'giving rest to the soul;' دل ستان *dil-sitán*, 'ravishing the heart;' سبک رو *subuk-raw*, 'moving lightly.' Our best English poets frequently indulge in compounds of this class; thus, 'the night-tripping fairy,' 'the temple-haunting martlet,' 'the cloud-compelling Jove,' *etc.*

d. A knowledge of these Persian compounds will be absolutely necessary, in order to peruse with any advantage the finest productions of the Hindústání language. The poets in general freely use such terms; nor are they of less frequent occurrence in the best prose works, such as the 'Bágh o Bahár,' the 'Ikhwánu-s-safá,' the 'Khirad



Afroz,' etc., for the thorough understanding of which, a slight knowledge of the Persian is absolutely requisite. In proof of this, we could point out many compounds which occur in our own selections from the 'Khīrad Afroz,' not to be found in any dictionary, the meaning at the same time being quite obvious to any one who knows Persian. Such, for example, are مرهم بها *marham-bahá*, 'medicine-money;' نفس کُشی *nafas-kushí*, 'mortifying of the passions;' مزاج صُوفی *súfi-mizáj*, 'of philosophic disposition,'

e. We may reckon among the compounds such expressions as ما باب *má-báp*, 'parents,' لار کپور *lár-kapúr*, 'Lár and Kapúr,' names of two brother minstrels who lived at the court of Akbar. It is barely possible that this may be an imitation of the Sanskrit compound called Dwandwa; though the probability is in favour of its being an idiomatic omission of the conjunction اور 'and,' between two such words as are usually considered to be associated together. In works purely Hindí, translated from the Sanskrit, such as the 'Prem Ságar,' it is most likely that such phrases as نند جسودا *nañda-jasodá*, 'Nanda and Jasodá;' کرشن بلرام *krishna-balarám*, 'Krishna and Balarám,' are bonâ-fide Dwandwas; but it would savour of pedantry to apply the term to such homely expressions as روٹی مکھن 'bread and butter,' or the very *un-classical* beverage commonly called برنّدي پانی, videlicet, 'brandy and water.'

## SECTION V.

## SYNTAX, OR THE CONSTRUCTION OF SENTENCES.

61. In all languages a simple sentence must necessarily consist of three parts, expressed or understood: 1st, a nominative or subject; 2nd, a verb; and 3rd, a predicate or attribute; as, 'fire is hot,' 'ice is cold.' In many instances the verb and attribute are included in one word; as, 'the man sleeps,' 'the horse runs,' 'the snow falls,' in which case the verb is said to be neuter or intransitive. When the verb is expressive of an action, and at the same time the sense is incomplete without stating the object acted upon, it is called an active or transitive verb, as, 'the carpenter made a table,' 'the masons built a church.' In each of these sentences it is evident that something is required beyond the verb to complete the sense, for if we merely said 'the carpenter made,' 'the masons built,' the hearer would instantly ask, 'made what?' 'built what?' In Hindústání and several of its kindred dialects, it is of the utmost importance that the learner should discriminate the active or transitive from the neuter or intransitive verb, in order that he may adopt that mode of construction peculiar to each. In a sentence whose verb is active or transitive, we shall designate the three parts as agent, verb, and object; thus, *the carpenter* is the agent; *made*, the verb; and *a table*, the object.

a. In the arrangement of the three parts of a sentence, different languages follow rules peculiar to themselves; for instance, in the

sentence, 'the elephant killed the tiger,' the Latin, Greek, and Sanskrit languages have the option of arranging the words in any order. The Arabic and the Gaelic put the verb first, then the nominative, and lastly the object. The English and French follow the logical order as we have given it, and the Hindústání and Persian have also an arrangement of their own, which we shall now proceed to explain, as our first rule of Syntax or construction.

62. The general rule for the arrangement of the parts of a sentence in Hindústání is, first, the nominative or agent; secondly, the predicate or object; and, last of all, the verb; thus, آگ گرم هي *ág garm hai*, 'fire is hot,' پرهيز اچهي دوا هي *parhez achchhi dawá hai*, 'abstinence is good physic,' هاتهي ني شير کو مار دالا هي *háthi-ne sher-ko már-dálá hai*, 'the elephant has killed the tiger.'

a. Though the above rule holds in short sentences, such as those we have just given, yet it is by no means of stringent application. In the first place, poets are freely allowed the proverbial license of the *genus*; that is, to adopt that arrangement of the words which best pleases the ear, or suits the metre. In prose, also, it may sometimes be more emphatic to put the object first; as, اُن بتون کو تُو چُرا لایا *‘thou hast stolen those images.’* Sometimes the object is, for the sake of contrast or emphasis, put last, in the place usually occupied by the verb; as follows, جاہل طلب کرتا کی مال کو۔ اور عاقل کمال کو *‘the fool seeks for wealth, and the sage for excellence,’* where *mál-ko* and *kamál-ko* are put last.

b. The Hindústání makes no difference in the arrangement of a sentence, whether it be interrogative or affirmative. In conversation, the tone of the voice, or the look, suffices to indicate whether or not a question is asked, and in reading it must be inferred from the context; thus, تُم جاوگی *may* signify 'you will go,' or 'will you go?' There are, however, several words which are used only in asking a question, such as those given in the middle-column of p. 68. These, when used, come immediately before the verb, as تُم کہاں جاوگی *‘where*

will you go?' The word کیا is sometimes employed at the beginning of a sentence to denote interrogation, like the Latin *num* or *an*; as, کیا تم نے یہ مثل نہیں سنی 'have you not heard this proverb?'

#### CONCORD OF ADJECTIVES WITH SUBSTANTIVES.

63. The adjective, as in English, generally precedes its substantive. If the adjective be capable of inflection, that is, if it be a purely Indian word ending in  $\mid \bar{a}$ , the following rule holds: The termination  $\mid \bar{a}$  is used before all masculine nouns in the nominative (or first accusative) case singular; the termination  $\mid e$  is used before masculine nouns in any other case singular, or in the plural number; and the termination  $\mid i$  is used before all feminine nouns, in any case, singular or plural; thus, وہ بھلا مرد ہے *wuh bhalā mard hai*, 'he is a good man,' بھلی مرد سے *bhale mard-se*, 'from a good man,' بھلے مرد سے *bhale mard*, 'good men,' بھلے مردوں سے *bhale mardon-se*, 'from good men,' بھلی عورت *bhalī 'aurat*, 'a good woman,' بھلی عورتوں کا *bhalī 'auraton-kā*, 'of good women.'

a. The same rule applies to such adjectives in  $\mid \bar{a}$  and  $\mid a$ , as admit of inflection; as, دسواں مرد *dśwān mard*, 'the tenth man,' کا *kā*, 'of the tenth man,' دسویں رات *dśwīn rat*, 'the tenth night;' so, بیچارہ مسافر *bīcārā msāfir*, 'the helpless traveller,' کو *kō*, 'to the helpless traveller,' بیچاری رانی *bīcārī rānī*, 'the helpless queen.'

b. If adjectives, capable of inflection, be separated by means of the particle *کو* from the noun which they qualify, and united with the verb, they undergo no change; as, اُسکی مُنہ کو کالا کرو *uśkī mūnh kō kalā kro*, 'blacken his face;' but in this sentence *kālā-karnd* is to be reckoned a compound verb (p. 66, b). Adjectives, ending with any letter except  $\mid \bar{a}$ ,  $\mid a$  and  $\mid \bar{a}$ , restricted as above, do not undergo any change;



as, پاک آدمي 'a pure man, پاک عورت 'a pure woman,'  
چيز نا پاک 'an unclean thing.'

c. As a general rule, adjectives, when followed by their substantives, never receive the nasal terminations (*án, en, or on*) of the plural; and the same rule applies to such tenses as are formed of participles with or without an auxiliary verb, it being deemed sufficient to add the nasal *n* to the last word only; as اچھي ڪتابين *achchhi* (not *achchhi,án*) *kitāben*, 'good books;' بيٺي آدميون ني *bhale* (not *bhalon*) *admiyon-ne*, 'by good men;' وي چلي جاتي رهتي تھين *we chali jāti rakti thīn*, 'they (females) continued going along.' Sometimes, however, the participle takes the plural termination; as ڪرتيان ھين and پھرتيان ھين. When the adjective comes last (which may happen in verse), it sometimes receives the plural termination; as, راتين بھاريان 'heavy (tedious) nights.' (Yates's Grammar).

d. If an adjective qualify two or more nouns, some of which are masculine, and others feminine, the adjective is used in the masculine form, and the same rule applies to the participles and future tenses of verbs; as, اُسکي ما پاپ موي ھين 'his mother and father are dead;' اُسني اپني بيٺي ڪو مڙا ديکڻ ڪها 'he seeing his son and daughter dead, said,' etc. If, however, the substantives be names of inanimate things, the adjective generally agrees with that to which it stands nearest; thus, ڪپڙي باسن اور ڪتابين بھت اچھي ھين 'the clothes, plates, and books are very good.'

#### CONCORD OF THE GENITIVE WITH ITS REGIMEN; ETC.

64. We have seen (p. 27, etc.,) that the genitive case has three distinct terminations, *kā, ke, and kī*, and the rule which determines the choice of these is exactly similar to that which regulates the termination of the

adjective; in fact, all genitives in Hindústání are *possessive adjectives*, subject to inflection, and, like adjectives, they are generally placed before the substantive which governs them. If the governing word be masculine and in the nominative case (or first form of the accusative) singular, *کا* *kā* is used, as, *مرد کا گھر* *mard-kā ghar*, 'the man's house,' or 'the house of the man,' *مرد کا کُتا وفادار کی* *mard-kā kuttā wafádār hai*, 'the man's dog is faithful,' *مرد کا کُتا مت مارو* *mard-kā kuttā mat máro*, 'do not beat the man's dog.' If the governing word be masculine, and in an oblique case singular, or in any case plural, *کی* *ke* is used, as, *مرد کی گھر سی* *mard-ke ghar-se*, 'from the man's house,' *مرد کی گھروں کو* *mard-ke gharon-ko*, 'to the man's houses.' Lastly, if the governing word be feminine, in whatever case or number, *کی* *kī* is used; as, *مرد کی بیٹی* *mard-kī betī*, 'the man's daughter,' *مرد کی کتابیں* *mard-kī kitāben*, 'the man's books.'

a. Although the general rule is to put the genitive case before its regimen, yet the reverse is of frequent occurrence, particularly in such works as have been translated or imitated from the Persian; as *فید بدن کی* 'the thralldom of the body,' *سجده سُکر کا* 'the worship of thanksgiving.' We may here state that the Persian genitive is formed by placing the governing word first, having its last letter marked with the vowel *kasra*; as, *گنجِ دانش* *ganj-i ddnish*, 'the treasury of wisdom,' where the short vowel *i* is the sign of the genitive, similar in its use to our particle *of* in English. Persian words ending with *s* and *ی* take \*; and those ending with *ا* or *و* take *ی* for the sign of the genitive; as, *بندۂ خدا* 'a servant of God,' *ہوای بحر* 'air of the sea.'

b. The genitive sign is employed *idiomatically* in such expressions

as *sab-ká sab*, 'one and all,' *khet-ká khet*, 'the whole (field) of the field,' *bát-ki bát*, 'mero talk;' and *adjectively* to convert a substantive into an attributive; thus, *soné-ká takhta*, 'a golden plate,' or 'plate of gold;' *batí sir ka chhokra*, 'a boy with a large head.'

c. In some cases it is idiomatically omitted; as *daryá* *kanari*, 'on the river bank,' for *daryá-ke kanari*, 'on the bank of the river.' It is also omitted in many expressions in which the governing words denote weight or measure; as, *ek bighá of ground*, 'one pound of flesh,' *ek bighá of ground*, where the words are used merely in apposition, the same as in German.

d. The genitive is also used to signify possession, value, etc.; as, *pádsháh-ke*, 'the king had a son;' in like manner, *us-ke*, 'he had also a daughter;' *ek rupí, e-ká chánwal*, 'one rupee's (worth of) rice.'

e. Compounds formed of two common substantives in English will in Hindústání be expressed by the genitive case; as *likhne-ki mez*, 'a writing-table;' *kháne ká wakt*, 'dinner time;' and sometimes the genitive sign is used in Hindústání when in English it is inadmissible, as *fíkr ká lafz*, 'the word FIKR.'

f. Instances sometimes occur in which a genitive case is used in consequence of a noun or preposition understood; such as *tem us-ki bat*, 'hear ye him,' *i. e.* 'his word;' so in the tale of the First Darwesh ('Bágh o Bahár,' p. 34,) we have *ab hamari tumhari* (where the word *bech* or *dermian* is understood), 'between you and me there has arisen a sincere friendship.' The

editors of a recent Calcutta edition have made an *amendment* here, by using *hamári tumhári* !

#### GOVERNMENT OF PREPOSITIONS, ETC.

65. The list of prepositions, page 71, beginning with آگي *áge*, etc., govern the genitive with کي *ke*; as گھر کي آگي *ghar-ke áge*, 'before (in front of) the house;' دریا کي پار *daryá-ke pár*, 'over (on the other side of) the river,' etc. The less numerous list, beginning with بابت *bábat*, etc., page 72, govern the genitive with کي *ki*; as, شہر کي طرف *shahr-kí taraf*, 'towards (in the direction of) the city.' All the prepositions may be optionally put before or after the word which they govern, their effect on the substantive, with few exceptions, remaining the same.

a. The prepositions being all substantives in an oblique case whose termination is (No. 64, c) idiomatically omitted, it is easy to see from what we have just stated why they should govern the genitive in *ke* or *ki*, but never in *ká*. There is however one peculiarity attending some of the feminine prepositions which custom seems to have established; though the *rationale* of it be not at all evident. We have excellent authority for saying that the words بیدد, بیمرضی, طرف, and مانند, when they precede the substantive, require the genitive in کي *ke*; and when they follow, they require کي *ki*. In the second volume of the '*Khírad Afroz*,' p. 277, we have بیدد عقل *bamadad 'aql-ke*, 'by aid of the understanding.' In the '*Bágh o Bahár*,'<sup>1</sup> p. 40, we have بی مرضی حضور کي

<sup>1</sup> Whenever reference is made to the '*Bágh o Bahár*,' it is understood to be the edition recently edited by me, at the desire and expense of the Honourable the East-India Company. It is not only the cheapest, but in every respect the best work that the student can peruse, after he has gone through the Selections appended to this Grammar.—D. F.



*be-marzi huzúr-ke*, 'without consent of her highness the princess;' and in page 188 of the same work, we have ایک طرف شہر کی *ek taraf shahr-ke*, 'on one side of the city;' all of them with *ke* in every edition and copy, printed or manuscript. The wonder is, how it escaped the *critical amendments* of the Calcutta editors already alluded to; but so it has, for even *they* have here followed the established reading.

b. The preposition مانند *mánand* or *mánind* has been amply discussed by Dr. Gilchrist in several of his works, but it must be confessed that the learned doctor does not in this instance appear as a sound and fair critic. He assumes that one of the Munshís used *ke* instead of *kí* by *mistake*, and that he had sufficient influence with all the other learned natives of the country to make them take his part, and sanction the error. This argument is so very ridiculous that refutation is superfluous. Use is everything in language, and if in Hindústání custom has ordained that several of the prepositions when they precede the word which they govern, require the genitive with *ke*, and when they follow require *kí*, then it is the duty of the grammarian fairly to state the fact. It is quite probable that many instances of this mode of construction, in addition to those which we have shown above, may yet be detected.

c. The adverbs یہاں 'here,' and وہاں 'there,' govern the genitive with *ke*, like nouns or prepositions. When thus used, they convey idiomatically the signification of 'at, to, or in the house of,' or 'in the possession of.' صاحب کی یہاں جاؤ 'go to the gentleman's house,' which is not unlike the use of the French particle *chez*. The prepositions پاس and نزدیک are used in the same general sense as اُسکی پاس 'near or with him,' and more generally 'in his possession,' 'chez lui.' The word نزدیک denotes idiomatically 'in the opinion of,' as عِلمندوں کی نزدیک 'in the opinion of the wise;' 'apud sapientes.'

d. Several of the prepositions, when they follow their substantives, may dispense entirely with the genitive signs *ke* and *ki*, thus shewing a tendency to become real postpositions; as, قاضی پاس 'near or before the judge.' If the word they govern be a noun of the third class, or a pronoun, the inflected form remains the same as if *ke* or *ki* had been expressed; as, لڑکی پاس 'near the boy;' اُس بنا 'without him or her;' and if the word governed be the first or second personal pronoun, when the genitive is thus dispensed with, the oblique forms *mujh* and *tujh* are used; as, مجھ پاس 'near me;' تجھ پاس 'near thee.'

## DATIVE CASE.

66. The use and application of this case is very nearly the same as in most European languages. As a general rule, an English noun, governed by the prepositions *to* or *for*, will be expressed in Hindústání by means of the dative case.

a. The Hindústání dative sometimes corresponds with the Latin accusative, expressive of motion to a place; for instance, مَین گھر کو 'چلُونگا' 'I will go home,' 'ibo domum.' In this last sense also, the sign *ko* is often omitted, which brings it still nearer the Latin; as, مَین گھر جاتا ہوں 'I am going home,' 'eo domum.' The dative case is also used to express time when; as, دِن کو 'by day;' رات کو 'by night;' شام کو 'at evening.' In such expressions the post-position *ko* is frequently and even elegantly omitted; as, ایک دِن 'one day;' and if the word expressive of time be accompanied by an adjective or pronoun subject to inflection, the inflected form of the latter remains the same as if *ko* had been expressed; as, اُس دِن 'on that day;' کِس وُقت 'at what time?'

## ACCUSATIVE CASE.

67. The accusative in Hindústání, as in English, is generally like the nominative, but when it is desirable to render the object of an active verb very definite or specific, then the termination *ko* (of the dative) is added to the object.

*a.* We believe this rule to be quite sound as a general principle, though by no means of rigid application. Many words are sufficiently definite from accompanying circumstances, such as an adjective, a genitive case, a pronoun, etc., so as not to require any discriminative mark. Others again, though sufficiently definite in themselves, generally require the particle *ko*; such are proper names, names of offices, professions, etc.; as, *مانكُ كو بُلّو*, 'call Mánik;' *سردار كو بُلّو*, 'call the Sardár.' In these instances, however, the Hindústání assimilates with the Greek, which would employ the definite article in like cases.

*b.* The use of the particle *ko* to denote the object of an active verb forms one of the niceties of the Hindústání, which can only be arrived at by practice. A well-educated native, and many Europeans who have studied the language and associated much with natives, will without effort supply the particle *ko* in its proper place, and nowhere else. It follows then that there must be some principle to regulate all this, though it may be difficult to lay hold of, or to express within a short compass. The rule given by Muḥammad Ibráhím of Bombay, and we assuredly know of no better authority, is in substance the same as we have just stated.—*Vide* 'Tuhfæ Elphinstone,' page 80.

*c.* When a verb governs an accusative and also a dative, both being substantives, the first or nominative form of the accusative is generally used, as the repetition of *ko* in both cases would not only sound ill, but in many instances lead to ambiguity; thus, *مرد كو گھوڑا دو*, 'give the horse to the man.' If, however, it be deemed essential to add *ko* to the accusative, even this rule must give way; as in the following

sentence: 'اُسَ نِي اِپَنِي بَہائِي کي حَتِّي کُو اُسکِي بِيبي کُو دِيا' 'he gave his brother's share to his (brother's) wife.' When the dative is a pronoun, the repetition of *ko* is easily avoided by using the termination *e* or *en* for the latter; as, 'قاضي نِي لَرکِي کُو اُسي سِپَرَدِ کِيا' 'the judge gave up to her the child.'

## ABLATIVE AND LOCATIVE.

68. The ablative denotes the source from which any thing proceeds; the locative, as its name imports, denotes situation. In their use and application, they generally correspond with the Latin ablative.

a. The ablative sign *se* سي signifies 'from' and 'with.' It is applied to the instrument *with which*, but very seldom to the agent *by whom*, any act is done, unless in connection with a neuter verb. *Example*: 'جَلادِ نِي قَيَدِي کُو تَلوارِ سي مارا' 'the executioner smote the prisoner *with* a sword.' In Dr. Gilchrist's *Story-Teller* (No. 97), we have an instance of *se* denoting the agent, the *only one* we have ever met with in our reading; 'نُجہِ سي رُوکِي رُوٹِي کِيونکر کھاي گئي تهي' 'how is it that stale bread was eaten by thee?' With a neuter verb *se* may be used to denote the source or origin of the event described; as follows, 'کِسي شاعرِ سي کُچھ قُصور سِرزدِ هُوا' 'by some poet (*or* through some poet) a fault took place.'

b. With the verb کَہنا *kahna*, 'to say' or 'tell,' the particle سي *se* seems to be used idiomatically, and must often be translated in English by 'to;' as, 'مَين اُسَ سي سچَ کَہتا هُون' 'I am saying *to* him,' or 'telling him, truth;' because the sentence 'مَين اُسَ کُو سچَ کَہتا هُون' will mean, 'I declare him (*or* her, *or* it) to be true,' or 'I call that truth;' so 'اُسکو لوگَ مَرَدِ نہِين کَہتي' means 'people do not call him a man.' The use of سي *se* with کَہنا therefore is obvious.

c. The locative sign مَين *men* generally denotes *in*, sometimes *to*



or *into*; as, شہر مین ھی 'he is in the city;' وہ شہر مین گیا 'he is gone to (into) the city.' The locative signs مین and پر have frequently the post-position سی joined to them; as, شہر مین سی تلوار لایا 'he brought a sword from *in* the city;' وہ اُنی گھوڑی پر سی گر پڑا 'he fell down from *on* his horse.' Here the English idiom is 'from off' his horse, which is less logical.

## CASE OF THE AGENT.

69. The case of the agent, characterized by the particle *ni*, is never used except with transitive verbs, and when used it is confined to those tenses only which are formed of the past participle (No. 40, page 55). The verb then agrees with the object in gender and number, unless it be deemed requisite to render the object definite by the addition of the particle *ko* (No. 67), in which case the verb remains in the simple form of the third person singular masculine.

*a.* In further illustration of this very simple rule, we here subjoin a sufficient number of examples; اُس ني ايڪ کُتا دیکھا 'he saw a dog,' or, literally, 'by him a dog (was) seen;' likewise, اُس ني تین گھوڑی دیکھی 'he saw three horses,' or, 'by him,' etc.; اُس ني ايڪ لومتری دیکھی 'he saw a fox;' اُس ني ايڪ لومتری دیکھی 'he saw many foxes;' in all which phrases the construction agrees precisely with the Latin passive voice. Again, if it be deemed necessary or elegant to add *ko* to the object, then the verb will be always the same, that is, the masculine singular form; thus, هم ني کُتی کو دیکھا 'we have seen the dog;' اُس ني گھوڑون کو دیکھا 'have you seen the horses?'; جب اُس مرْد ني لومتری کو دیکھا 'when that man saw the fox;' هم ني لومتریون کو دیکھا 'we have seen the foxes.'

The same rule applies to all the tenses into which دیکھا enters (page 55); as, اُسَ نِی اِیکُ کُتَا دِیکھا هَی, 'he has seen a dog;' so, اُسَ نِی تِینَ گِوڑِی دِیکھی تھی, 'he had seen three horses.' As this is a subject of great importance in the language, we would advise the student to repeat each of the above phrases in all the tenses given in page 55.

b. It must be remembered that the case denoting the agent in the personal pronouns *I* and *thou*, are مَینَ نِی *main-ne* and تُو نِی *tú-ne* or تَینَ نِی *tain-ne*; as مَینَ نِی اُسکو دِیکھا, 'I saw him (her or it);' تُو نِی یَہ مِثْلَ نَہِینَ سُنِی, 'hast thou not heard this proverb?' If, however, the pronouns be followed by a qualifying word (substantive or adjective), the inflected forms مُجھ *mujh* and تُوچھ *tujh* are used; thus, in the 'Bágh o Bahár,' page 20, مُجھ فقیر نِی ما باپ کِی سائی مِینَ پُرویش پائی, 'I poor (or wretched) obtained nourishment under the shelter of my parents.'

c. The student should endeavour to remember the limited and restricted use of this case of the agent. 1st. It is never used before a neuter or intransitive verb. 2nd. It is never used before any of the tenses formed from the root or from the present participle of any verb whatever. 3rd. It is never used before the verb بولنا *bolná*, 'to speak or say,' nor before لانا *láná*, 'to bring,' although they both seem according to our notion to be intransitive. *Bolná* appears to differ very little from کھنا *kahná*, which last requires the use of the agent with *ne*. The verb *láná* is a compound of *le-áná*, the last member of which is neuter or intransitive, and this leads us to a general rule, which is, that 'compound verbs, such as Intensives, of which the last member is neuter, though really transitive in signification, do not require the agent with *ne*;' thus, وی مُسافرِ کھائی کو کھا گئی کَینَ, 'those travellers have eaten up the dinner.'

d. When two sentences having the same nominative or agent are coupled by the conjunction اور *aur*, 'and,' the first of which has a neuter verb, and the following a verb transitive, it is not

necessary to express the agent with *ne* in the second sentence, but the construction goes on the same as if *ne* had been expressed; thus, *وہ جہت پھر آئی اور کہا* *wuh jhat phir á,i aur (us-ne) kahá*, 'she quickly returned and said.'

*e.* This very peculiar use of the particle *ne* to denote the agent prevails, with slight modifications, throughout an extensive group of dialects spoken in Hindústán Preper. It is found in the Maráthí, the Guzerátí, and the Panjábí, in the West. In the Nepalese it assumes the form *لي* *le*; and it may be inferred that it prevails in most of the intermediate dialects of Hindí origin, amounting to nearly twenty in number. It does not exist in the group of dialects connected with the Bengálí, nor in those of the Deccan. In the grammars of the Maráthí language, it is called the *Instrumental case*, a term inapplicable in Hindí, as it never is used with the *instrument*, but solely with the *agent*. What is called the instrumental case in Sanskrit, is applied indifferently to the agent or instrument; but in the modern dialects above alluded to, particularly the Hindústání, *ne* is restricted to the agent only.

*f.* Our *great* grammarians have succeeded wonderfully well in mystifying the very simple (though singular) use and application of this particle *ne*. Dr. Gilchrist, in the first edition of his grammar, seems to have felt greatly embarrassed by it, without exactly knowing what to make of it. These who have merely followed the learned doctor, with very few ideas of their own, have contented themselves by calling it an *expletive*, which luminous explanation has stood for years in one of the books hitherto read by beginners. Now, the term 'expletive' in philology is as convenient, in its way, as that of *the humours* in the jargon of quack doctors; it solves every difficulty, and forms a ready answer to all questions: it may mean anything or nothing. To account philosophically for the mode in which this particle is applied does not fall within our province; suffice it merely to say, that it is a form of construction very common in Sanskrit. With regard, however, to its practical use and application, we trust that all difficulty has been removed. The fact is, that the only real difficulty likely to arrest the progress of the learner consists, not in the use of *ne* to express the agent, but in that of *ko* to define the object of a transitive verb.

## NUMERALS.

70. When a noun is accompanied by a numeral adjective, the plural termination *on* of the oblique cases is generally dispensed with. If the noun be of the third class, the inflected form in *e* is generally used.

*a.* Thus, تین سپاہی فی چار مرد کو مارا 'three soldiers beat four men.' We have reason to believe that the addition of the termination *on* would render the substantives more pointed or definite; thus, *tin sipáhiyon-ne* would signify 'the three soldiers (aforesaid).' In the grammar prefixed to Dr. Gilchrist's Dictionary (London ed.), we have سو گھوڑا نواب کی یہاں تھا 'a hundred horses were at the Nawwáb's,' which ought to be translated 'a hundred horse,' *i.e.* 'a troop or collective body of one hundred,' whereas, 'a hundred horses,' or 'a hundred boys,' would be سو لڑکی and سو گھوڑی.

*b.* Collective numbers add *on* to denote multiplication or repetition; as, هزاروں شہر 'hundreds of battles;' سیکڑوں لڑائیاں 'thousands of cities.' Any numeral by adding *on* becomes more emphatic or definite; as, وہی چاروں شخص 'those four persons.' Words expressive of time, as year, month, day, etc., add *on* in the nominative plural; as, برسوں گزری 'years have passed away.'

*c.* In Hindústání the conjunction, etc., is idiomatically omitted in such phrases as دو تین 'two (or) three,' دس بیس '(from) ten (to) twenty.' A doubtful number is expressed by adding ایک to the numeral; as, سو ایک برس 'about ten men;' آدمی دس ایک 'about a hundred years.' To signify 'fold,' چند or گنا is added to numerals; as دو چنڈ 'two-fold;' دس گنا 'ten-fold.' Distributives are formed by doubling the number; as دو دو 'two by two,' or 'two



apiece.' Thus, suppose we wish to say, 'give these men three rupees each,' or 'three rupees apiece,' the Hindústání will be 'اُنْ اَدَمِیونْ كُو تین تین رُپئی دو' 'to these men, *three three* rupees givo.'

## COMPARISON OF ADJECTIVES.

71. We have already observed that adjectives in Hindústání do not admit of comparison by any regular or systematic terminations. The comparative degree is indicated by merely putting the standard of comparison in the ablative, and the superlative by prefixing to that the word *sab*, 'all.'

a. The comparative and superlative are to be inferred in general from the context, as the adjective has only one form, that of the positivo or simple word, thus سَخِی سِی سُوْم بِلَا جو تُوْرَتِ دِی جَوَاب 'the miser is better than the liberal man if he (the miser) give an answer quickly.' It is obvious that if the standard of comparison should include the whole class spoken of, the adjective will express the superlative degree. *Ex.* سَب کُنرون مین سِی دو خُوب کَین 'of all accomplishments two are best' (viz. learning and the art of war).

b. To express the comparative degree, the particles اُوْر *aur*, and زیادہ *zayáda*, 'more,' may also be employed exactly as in French and English; as, وَی لُوگت کُتون سِی زِیادہ خراب کَین 'those people are worse than dogs.' The adjective is sometimes doubled to express the superlative degree; as, اچھا اچھا 'very good;' but the words most commonly used and prefixed for this purpose are بڑا 'great, very;' بہت 'much;' حد 'beyond bounds;' نہایت 'extremely;' سب سے 'very' (generally in a bad or disagreeable sense); and سب سے بہت 'most, very,' which last is added. It is to be further observed that

بِئْرَا, though thus used apparently as an adverb, agrees in gender and number with the substantive; as, وَهُ بَيْتَا خَرَابٌ تُرْكَا هَي 'he is a very wicked boy;' and again, وَهُ بَيْتِي خَرَابٌ تُرْكِي هَي 'she is a very wicked girl.'

c. The particle *sa* (se, si), when added to a substantive, converts such substantive into an adjective denoting similitude; as, كُتَا سَا نَپَاكُتْ جَانُور 'a dog-like unclean animal.' When added to an adjective, it seems to render the same more intensive, though frequently it is difficult to find for it an equivalent English expression; as, بُهْتُ سِي هَتِيَار وَهَانُ تَبِي 'bring a little water;' تَبُورَا سَا پَانِي لِي آو 'there were many weapons there.' When the comparison made by *sa* alludes to one thing out of many, it governs the genitive case; as in the sentence تُمَهَارَا بِييِ اُنْهِي كَا سَا جِسْمُ هَي 'you also have a body exactly like theirs;' شِيرَكِي سِي صُورَت 'a form like that of a tiger.'

#### USE OF THE PERSONAL PRONOUNS.

72. The personal pronouns, as in Latin, are very often merely understood, particularly before such tenses of the verb as possess distinct personal terminations; and as a general rule, the pronouns need not be expressed when the sense is quite clear without them, except it be by way of contrast or emphasis.

a. When the third personal pronouns become the object of an active verb, they are generally used in the second (or dative) form of the accusative; as, اُسْكُو مَارُو 'beat him;' اُنْكُو لَاو 'call them;' اِسِي بَكَا 'take this away.' If, however, they are employed as adjectives, along with their substantives, they may be used in the nominative form: as, تُم يِه بَات سُنْتِي هُو 'you hear this word.' With the conjunctive participle, they are elegantly used in the

nominative form; as, *يَهْ كَهَكَرْ* 'having said this.' Sometimes, though rarely, the nominative form may be used when a dative follows; as, *مَيْنْ وَهْ تُجَبِي دُونْ* 'I will give that to thee.' When the first or second personal pronouns are governed by an active verb, the dative form is always used; as, *وَهْ مُجَبِي مَارْتَا هِي* or *وَهْ مُجَبِي مَارْتَا هِي* 'ho is beating me;' *مَيْنْ تُجَبِي (تُجَبِيكُو) دِيكِيَتَا هُونْ* 'I see thee.'

b. It may be observed that the personal, relative, and interrogative pronouns have two distinct terminations for the dative and accusative cases, viz. *ko* or *e* for the singular, and *ko* or *en* for the plural. Hence, when an active verb governs an accusative (second form) and dative at the same time, it will be easy to avoid a repetition of the termination *ko* by employing *e* or *en* in the one case, and *ko* in the other; thus, *قَاضِي نِي لَرَكِي كُو اُسي سُپَرْدَ كِيَا* I will give it to you; *مَيْنْ اُسي تُمَكُو دُونْگَا* 'the judge gave up the child to her.' In sentences of this kind, the accusative is generally put before the dative, but not always; thus, in the 'Baitál Pachísí,' a very sagacious young lady says to her father, *پَتَا جَو سَبْ گُنْ جَائَتَا هُو مُجَبِي اُسي دِجَو* 'O father, whosoever may be acquainted with all the sciences, give me to him,' or 'bestow me upon him in marriage,' but then, in another part of the same work, we have a similar expression differently arranged, as *پَتَا اُسي مُجَبِي دِيَا* where the dative is placed first.

c. When the first and second personal pronouns are accompanied by a qualifying word, the genitive of the whole expression is made by *kd*, *ke*, *ki*, not *rd*, *re*, *ri*, and the pronouns are used in the inflected forms *mujh* and *tujh*; as, *مُجَبِي دَانَا كَا* 'of me wretched;' *مُجَبِي فَتِيرِ كَا* 'of thee wise.' This oblique form is also used when the particle *sá*, *se*, *sí* is added to denote similitude; as, *اُجَبِي سَا عَقْلَمَنْدَ* 'a sensible man like thee.'

d. In Hindústání, as in English, it is customary to address an

individual generally in the second person plural, the singular being used in prayer to a deity, or to express familiarity or contempt; but in the vulgar tongue they go a step further, and the speaker uses the plural هم 'we,' when it really refers to no more than himself. This abuse has led to the necessity of adding the word لوگ 'people,' to denote a genuine plural, as *ham log*, 'we (people),' *tum log*, 'you (people).' Thus, هم جانتی ہیں 'I know' (literally 'we know'); and if a real plural is meant, then they say *ham log jānte hain*; so, دے دو کتاب ہم کو 'give me (us) the book.' To testify great respect, the third person must also be used in the plural when speaking of a king, saint, or any illustrious or respected man in general; as, وی سچ فرماتی ہیں 'he is speaking truth' (literally, 'they,' etc.). When the plural is thus used for the singular, it is generally uninflected; but when a still higher degree of respect, or a more decided plural is intended, it receives the inflection; as, انہوں نے کہا 'they or he (his honour, majesty, etc.) said.'

e. This confusion of numbers may have given rise to the following idioms: ہماری تمہاری ہاتھ 'into our and your hands,' that is, 'into the hands of us two;' ہم تم چلیں گے *ham tum chalenge*, 'we and you (*i.e.* I and thou) will go,' meaning, 'we shall go.' The speaker *politely* assumes precedence to himself; and when two different persons thus occur in a sentence, the verb agrees with the first person in preference to the second, and with the second in preference to the third; as, ہم تم جاویں گے 'we and you will go;' تم وی جاؤ گے 'you and they will go.'

f. We here subjoin the rules laid down by Muḥammad Ibrāhīm of Bombay respecting the *etiquette* to be observed in the use of the pronouns. "1. When the speaker and the person whom he addresses are of the same rank, each should speak of himself in the singular number, and address the other in the second person plural. 2. A person of superior rank may speak of himself in the plural number, but this is not considered to be polite, nor is it thought correct to address even the lowest rank in the singular number. 3. The pronouns of the third person may be used in the singular when speak-



ing of any person in their presence, unless they be of superior rank, when they ought to be spoken of in the plural. 4. When one person of rank addresses another of the same or superior rank, or speaks of him in his presence, it is most correct to make use of the respectful pronoun *آپ*, or the great man's title, or some respectful phrase, as *خُداوند* 'your honour,' *حضرت* 'honour, highness,' etc., and the like, with the third person plural (of the pronouns and verbs); and when an inferior addresses a superior, he ought at all times to use similar expressions of respect, suitable to the rank of the person addressed." We may further add, that an inferior at the same time speaks of himself in the third person singular, under the appellation of *غلام* 'your servant' or 'slave;' *فِدَوِي* 'your devoted;' *بندہ* 'your bondsman;' *مُخْلِص* 'your sincere friend,' etc.

g. When a person relates the speech of another, he makes use of the identical words which the person whose speech is reported is supposed to have used. *Example*, He said he should go next day, *اُس ني کہا کہ مَين کل جاؤنگا* (*lit.* 'he said, I will go to-morrow.') So in the sentence, He told me to go home, *اُس ني کہا کہ گھر جاؤ* (*lit.* 'he said, go home.') This idiomatic use of the pronouns, and consequently of the persons and tenses of the verb, is well worthy of the student's attention. It is perhaps that point in which the Hindústání differs most widely from the English, as will be seen in the following sentence, which to save room we shall give in the Roman character. *Kal main-ne ap-ke bete-ko shahr-meñ dekhá, wuh yahán dyá-cháhtá thá tum-se milne-ko, par kahá ki ghorá merá mar-gayá, aur hamen ishára kiya ki ap-se zahir karná ki apñi pálkí mere wáste bhej-dená; fi-l-hál jo tumhári pálkí maujúd na ho, to mukhlis apñi pálkí us-ke wáste bhej-degá.* 'I saw your son yesterday in the city, he wished to come here to see you, but mentioned that his horse was dead, and desired me to tell you to send your pálkí for him; if your pálkí be not now at hand, I shall despatch mine for him.' From the preceding sentence it will appear that considerable attention and experience will be necessary before the student can readily apply the pronouns agreeably to the rules of grammar, idiom, and *etiquette*, which last is a point of great importance among the Orientals.

## USE OF THE POSSESSIVE 'APNÁ.'

73. When there occurs in the complement of a sentence a possessive pronoun belonging to the nominative or agent, such possessive is expressed in Hindústání by اپنا *apná* (-ne or -ní).

a. We may define the complement of a sentence in general, as that portion of it which in English follows the verb; thus, in the sentences, 'he returned to his house,' 'he was transacting his business,' the phrases 'to his house,' and 'his business,' form the complement. Again, in each of these, the possessive pronoun *his*, if it refers solely to the nominative *he*, will be expressed by *apná* in Hindústání; as, وہ اپنا کام کرتا تھا and وہ اپنی گھر پہر آیا; but if the pronoun *his* refers to another person, then it will be expressed by اُسکا *us-ká* (-ke, -kí); for instance, وہ اُسکی گھر آیا, 'he came to his house,' meaning not his own house, but the house of some other third person.

b. When the nominative of a sentence consists of the first or second personal pronoun, and its possessive occurs in the complement, the matter admits of no hesitation; as, 'I am going to see my father;' 'we have seen our new house;' 'you are destroying your health;' in all of which *apná* would be used for 'my,' 'our,' and 'your,' respectively. In the use of the third person, however, the English language is liable to an ambiguity, for example, the sentence 'he was beating his slave' has two meanings; it might be his *own* slave, or another man's. The Hindústání is much more explicit; 'his own slave' would be expressed by *apne ghulám-ko*, and 'another man's slave' by *us-ke ghulám-ko*; hence, as a practical rule, if the possessive in the complement of a sentence denotes *own*, it will be expressed in Hindústání by *apná* (-ne, -ní). Sometimes, *apná* is elegantly repeated, to denote separation or distinction; as follows, وہ دونوں اپنی اپنی گھر گئی, 'they both went, each to his own house,' whereas *apne ghar* would merely denote 'their own house,' as common to both.

c. It is needless to add, that if a possessive pronoun occurs in the nominative part of a sentence, the use of *apná* is inadmissible; as, مَیْن اُور میرا باپ اِپنی مُلک مین جائیگی 'I and my father will go to our own country.' Here *main aur merá báp* is the nominative of the sentence, and *apne mulk men* is the complement; in the former, the regular possessive *merá* is used, and in the latter, *apná*, according to our rule above stated.

d. When in the first clause of a sentence there occurs the conjunctive participle, the possessive in it will be *apná*; as, مَیْن اِپنی باپ کو ساتھ لیکر اِپنی مُلک مین جاؤنگا 'I, having taken my father with me, will go to my own country.' Here, the use of *apná* is strictly according to rule, for the sentence is equivalent to 'I will take my father with me; and I will go to my own country.'

e. We occasionally meet with *apná* used irregularly instead of the other possessives; as, اِپنا بی بی مزاج بہک گیا 'my own disposition even was led astray.' ('Bágh o Bahár,' p. 21.) In ordinary discourse, according to Dr. Gilchrist, we may hear such expressions as the following, namely, جو اِپنا بیٹا ایسا کرتا 'if my son had done so.' Lastly, *apná* is used substantively in the general sense of 'one's people, friends,' etc., like the Latin expression 'apud suos;' thus, وہ اپنوں کی پاس آیا - پر اپنوں نے اُسی قبول نہ کیا, 'he came to his own, but his own received him not.'

## DEMONSTRATIVE PRONOUNS.

74. The demonstratives یہ *yih*, 'this,' and وہ *wuh*, 'that,' together with their plurals, are sometimes used in the same sense as our definite article 'the.' They are applicable to both genders, and agree with their substantives in case, and generally in number.

a. We have seen it stated in some grammar, 'that a demonstrative pronoun in the singular may be used with an Arabic plural,' etc., from which the reader is left to infer that it is not used with any other plural. Now, the fact is, that *yih* and *wuh* are frequently used with any plural, and represent the plural even without the substantive; as, *يہ دونوں بھائی جاگم کی پاس گئی*, 'these two brothers went to the magistrate;' and again, *وہ بہ طریق خیرات کی کچھ دیتی ہیں*, 'they by way of alms give something.'<sup>1</sup> It would be needless to multiply examples, as they may be met with in any author. We have reason to believe, however, that when the singular is thus used, it is either to denote a collective group, or in a disrespectful sense; on a principle analagous to that of applying the plural to one person in order to denote respect or reverence.

## INTERROGATIVES.

75. The interrogative *کون* *kaun*, when used by itself, generally applies to persons, and *کیا* *kyā* to irrational or lifeless beings; but if the substantive be expressed, *kaun* will agree with it adjectively in case and number, whereas the inflection of *kyā* is never used adjectively.

a. For example, in the phrase *کون ہے* 'who is there?' the inference is, 'what person?' so, *کیا ہے* signifies 'what (thing) is it?' At the same time we may not only say *کون مراد* 'what man?' *کس مراد کو* 'to what man?' but also *کون چیز* 'what thing?' *کس چیز کا* 'of what thing?' We can also say, *کیا چیز* 'what thing?' but we cannot say *کاہی چیز* to denote 'of what

<sup>1</sup> Here is another instance of a feminine preposition requiring the genitive in *ke*, agreeably to what we stated page 98, a. The example is from the '*Bāgh o Bahār*,' p. 144. It is the reading of half-a-dozen different copies (two of them manuscript), as well as of the Calcutta edition, 1836, printed in the Roman character.—D. F.



thing.' The oblique form *kāhe* is used only as a substantive; as, کاهي کي گهڙي 'a watch of what (substance, etc.)?' the answer to which may be سوني کي 'of gold,' etc. Sometimes *kyā* is applied to a person or thing by way of exclamation; as, کیا حرامزاده 'what a rogue!' کیا بات 'what an affair?' When *kyā* is repeated, it seems to convey the idea of 'what various?' as, کیا کیا عجائب 'what various wonders?' Sometimes, *kyā* is used as a conjunction, meaning 'whether,' 'or;' like the Latin 'sive;' as, کیا باغ کیا کھیت مین 'whether in the garden or in the field.'

b. The interrogative is used for the relative in such sentences as مین جانتا هون ڪه ڪون هي 'I know who it is.' Also adverbs derived from the interrogative (*vide* page 68) are in a similar manner substituted for those from the relative; for instance, مین نهين جانتا هون ڪه وه ڪب جائگا 'I do not know when he will go.'

c. Sometimes a question is used to denote negation or surprise; as, اٿنا ملڪ جو ليا تيري کس ڪام آويگا 'all the territory which thou hast taken will be of no use to thee;' literally, 'of what use will it be to thee?' and again, ڪهان راجا ڪا بيتا ڪهان يه شهره 'where is the king's son? and where this report?' meaning 'the king's son has nothing to do with this report.'

## RELATIVE AND CORRELATIVE.

76. Strictly speaking, the Hindústání does not possess a relative pronoun corresponding with our 'who,' 'which,' and 'that,' and as this want is a source of much perplexity to the learner, we shall endeavour in the following paragraphs to explain fully how the place of the relative is supplied.

a. In page 38 we have given the declension of جو and سو which from want of a better term we called *relative* and *correlative*, respectively. The word جو signifies 'he who,' 'she who,' or 'that which,' and refers, not to an antecedent, like our relative 'who,' but to a noun following, like our words 'whosoever,' 'whatsoever,' 'whoso.' Hence جو usually begins the sentence, and is followed in a second clause by سو and the use of the two together generally forms a substitute for our relative pronouns 'who,' 'which,' and 'that,' as will be seen by the following examples; جو گهوڙي تُم ني بيهجي تهِي - سو راجا ني بهت پسند ڪئي 'the king much approved of the horses which you sent,' literally, 'what horses you sent, the king much approved of the same;' جو تُم ني ڪها هي - سو سب سمج هي 'that is all true which you have said,' literally, 'whatever you have said, that is all true.' In like manner, the relative and correlative adverbs usually accompany each other; جهاڻ گنج تهاڻ مار - جهاڻ پتول تهاڻ خار 'where the treasure is, there is the snake; and where there is a flower there is a thorn.'

b. Sometimes, the remote demonstrative may be used instead of the correlative, both pronominally and adverbially; as follows, جسڪي ديه اُسڪي تيغ 'he who has the pot has the sword' (he who pays best, is best served); جيسا دوگي ويسا پاوگي 'as you shall give, so shall you get.' In the following sentence, the demonstrative adverb وهاڻ is used; whereas in a few sentences before, the author uses the correlative تهاڻ for the same expression (*vide* Selections in Devanágari, page 8, lines 3 and 10); جهاڻ ننانوي گپڙي دودھ ڪي هوڻگي - وهاڻ ايڪ گپڙا پاڻي ڪا ڪيا جانا جاڳا 'where there shall be ninety-nine pitchers of milk, how will a single pitcher of water be there discovered?' We may here at

the same time see the negative effect of the question, as the speaker means that 'there is no chance of detecting one pitcher full of water among ninety-nine of milk.'

c. The conjunction *کہ* frequently accompanies the relative, and sometimes occupies its place entirely; as in the phrases, *جو اذیت کہ ہم کو پہنچی ہے* *خاطرِ مین نہ لویں* 'let us not bring into mind the trouble which has come upon us;' so also, *دانا وہ ہے کہ کام سی پہلی انجام کار کو سوچی* 'he is a wise man, who, before the commencement, thinks of the end of his work;' *وہ شخص کہ جس نے خط لکھا* 'the man who wrote the letter.' Sometimes, the demonstrative is substituted, in imitation of the Persian; thus, *بُتخانہ ہے کہ اُس مین کئی بُت سونی کی ہین* 'there is a temple in which there are several idols of gold.'

d. In many instances the relative *جو* corresponds with our 'who,' 'which,' or 'that,' but the student must be careful not to consider this as a rule, for it is only the exception; as follows, *دو روٹی جو بیٹی کھائی ہین* 'the two loaves which my children eat.' Here the word *جو* is not put first, because there is another word *دو* already used to define *rotī*; but suppose the sentence were 'the bread which I ate was very good,' we should have to say in Hindústānī, '*jo rotī main-ne khā, i, so (or wuh) bahut achchhi thī.*'

## INDEFINITES.

77. The indefinite *کوئی* *ko, i*, 'somebody' or 'anybody,' when used alone, refers to a person, whereas *کچھ* *kuchh*, 'something,' 'anything,' refers to matter in general. As an adjective, however, *کوئی* may agree with any substantive, as, *کوئی آدمی* 'any or some man,' *کوئی چیز* 'any or some thing.' *کچھ* is seldom applied to persons in

the nominative, but in the oblique cases; *kisî* or *kisû* seems to be equally applicable to persons or things.

a. The indefinites *ko,î*, and *kuchh*, as well as the numeral ایک *ek*, 'one,' frequently supply the place of our articles 'a,' 'an,' or 'a certain;' as, ایک دانشمند کسی شہر مین وارد گُوا, 'a sage arrived in a certain city;' کسی وقت ایک شیر بیمار پڑا, 'on a certain time a tiger fell sick.' The indefinite article frequently occurs more than once at the beginning of a story, and it is a point of good taste to use *ko,î* and *ek* alternately, as in the preceding examples, so as to avoid the clumsy repetition of the same word. The emphatic particle اے *ai* or ہي *hi* may be affixed to many of the pronouns; as, آپ ہي, 'my (your, etc.) own self;' یہي, 'this same;' وہي, 'that same.' Also in the oblique cases اسی, اسی etc., as in اسی کو, اسی کو, 'to this or that self-same person or thing.' Sometimes ہین *hin* is added with the same effect.

#### CONCORD OF THE VERB WITH THE NOMINATIVE.

78. As a general rule, the Hindústání verb agrees with its nominative in number, person, and gender, subject, however, to the following exceptions: 1. To mark respect, a singular nominative has a verb in the plural; 2. If the nominative consist of different irrational objects in the singular number, they may take a singular verb; 3. If the nominatives be of various genders, the verb takes the masculine form, or agrees with that next to it; Lastly. If the verb be transitive, and in any tense formed of the past participle, the nominative assumes the case of the agent, and the verb follows a special rule already illustrated, p. 103, No. 69, etc.

a. We shall here add a few examples in illustration of the



preceding rule, embracing, as it does, the whole subject of verbal concord, which differs in some respects from that of the European languages. Thus, وَهُ لَكَيْتَا هَي 'he is writing;' وَهُ نَاجَتِي هَي 'she is dancing;' وَي بولتي هَيْن 'they (males) are talking;' and وَي گاتي هَيْن 'they (females) are singing.' The following examples refer to the exceptions: 1. بادشاه دیکر آبدیده هُوِي 'the king having seen (this), became tearful,' or 'wept;' where the verb هُوِي is plural, expressive of respect to 'the king,' which is in the singular nominative. In like manner we have مُنَاسِب نَهِيْن كِه جِهَان پَنَاه عاجِزي كَرِيْن 'it is not proper that your majesty should submit.' 2. In the following sentences we have two nouns in the singular number, coupled by a conjunction, whilst the verb is in the singular, agreeing with the nearest noun; as, اِبِي بِل اور گھوڑا پُهَنچا هَي 'the bullock and horse have just now arrived;' جِن دَهْن اور راج ميرا کيُون نه سب گيا آج 'my people, my wealth, and my kingdom, why are they not all gone (from me) this day?' 3. Several nouns of different genders occur in the next two sentences, but the verb takes the masculine plural in preference to the feminine; as, اُسْکي ما باپ بيايِي تينون اُسْکي شادي کي فِکَر مِين تهي 'her father, mother, and brother, were all three meditating the accomplishment of her marriage;' اُسْکي هاتِي اُونٹ گاڑي لادي جاتي هَيْن 'his elephant, camel, and carriage are being loaded.'

## GOVERNMENT OF VERBS.

79. In this department the Hindústání differs very little from the English. Actives or transitives naturally govern the accusative case, which, as we have shewn, is generally like the nominative, and sometimes like the dative (*vide* p. 101, No. 67.)

a. Causal verbs, verbs of clothing, giving, etc., may be considered

as governing two accusative cases, or the accusative and the dative; as, لڙڪي کي ڪهاڻا ڪيلاڪر گهر ڄاڻو, 'having given the child food, go home;' اُسڪو ايڪ رُپيه ڏو اسي ٻيه ڪپڙا ٻهنا, 'put on him these clothes;' and اُسڪو ايڪ رُپيه ڏو, 'give him a rupee.'

b. Some neuter verbs, as آنا 'to come,' بڻنا 'to become,' ٻيٺا 'to suit,' پڙنا 'to fall,' پهچنا 'to arrive,' پهچنا 'to become,' چاهنا 'to be desirable,' رهنا 'to remain,' سوجهنا 'to appear,' لڳنا 'to unite,' ملنا 'to meet, to occur,' and هونا 'to be,' govern the dative case, and are frequently used impersonally; as follows, مڃي رحم آتا هي, 'I feel compassion;' مڃي اس بات مين شهبه هي, 'I have some doubt in this matter;' همکو چاهئي ڪه وهان جاوين, 'it is desirable that we should go there.' We may here observe that the form چاهئي from *chāhnd*, is frequently used impersonally in the sense of 'it is proper,' 'it is fit;' like the Latin 'debet,' 'oportet.' When thus employed, governs the dative of the person, and either the past participle or the aorist of the accompanying verb, as in the preceding example, which might also be expressed هم کو جايا چاهئي, 'we must go.' Sometimes, it may be used personally; as, تُم کو ڪيا چاهئي, which may mean 'what is proper for you,' or 'what do you require,' etc. We could in this way say تُمکو وهان جانا چاهئي, 'you must go there,' or 'to go there behoveth you.'

c. Verbs meaning 'to sell,' or implying 'gain,' have هاتھ 'hand,' connected with them; as تُمني ڪسڪي هاتھ بيچا هي, 'to whom have you sold it?' وه ڪام بهت مڃنت سي هاتھ آيا, 'that business was accomplished with great difficulty;' in like manner, اُسکا ايڪ پتول تحقه هاتھ آيا, 'he gained a flower as his prize.' In such expressions the word هاتھ is used in the sense of 'possession.'

d. Verbs which in English require 'with,' 'from,' or 'by' after them, govern the ablative, and those which require 'in,'

‘within,’ ‘into,’ the locative case; as in the following sentence :  
 بَہترِ پَہِ هِي کِه اُسکي دوستي کي وسيلي سي دُشمنون کي هاتِه  
 سي چٻوٽون ‘this is better, that by means of his friendship I  
 should escape from the hand of my enemies;’ in like manner  
 وُه اٻني گهر مين جاڪر دل مين سوچني لگا  
 began to think within himself.’ Verbs of fear and caution require  
 the ablative case; as, شايد وُه تُم سي ڌرتا هِي ‘perhaps he is afraid  
 of you;’ عاقل حرامزادون سي خبردار رهتا هِي ‘the sage keeps on  
 his guard against reprobates.’

## TENSES OF THE ROOT.

80. We have already given the general signification of each tense, in the various paradigms of the verb, pp. 44 to 59. We shall now, following the same order, briefly notice such peculiarities as some of them present. The reader will recollect that they are three in number—the aorist, future, and imperative, of which the aorist is the most important, on account of its extensive use and application.

a. The *Aorist* generally corresponds with the present subjunctive of the Latin, or what in English grammar goes under the name of ‘present potential’; hence the conjunctions تَاڪه and کِه ‘that,’ اُگر ‘if,’ اُگرچہ ‘although,’ جَب تَک ‘until,’ and مبادا ‘lest,’ generally require the use of this tense after them; as,  
 اُگر مَين چاهون کِه جَب يَک مَين آون وُه ٿهري تو تَجبي کيا  
 ‘if I desire that he should stay till I come, what is it to thee?’  
 It further implies possibility or obligation; as in the sentences,  
 آج جو گچہ هو سڪي وِهي ڪرو ‘whatever it may be possible to do  
 to-day, that do;’ هَين اُميد هِي کِه پَہ ڪام سرانجام هوي ‘our  
 hope is that this business may be brought to a conclusion;’

جو بادشاہ ایلچی کسی جگہ بھیجی - چاہئی کہ وہ اپنی قوم میں  
 سبسی دانا اور زبان آور ہو 'if a king sends an ambassador to any  
 place, it is desirable that he should be the wisest and the most  
 eloquent man of his tribe.' When the power of doing a thing is  
 designed to be expressed, the verb سکتا 'to be able,' is used in  
 all its parts, with the root (or sometimes the inflected infinitive)  
 of the principal verb; as, وہ جا نہیں سکتا ہی or less frequently,  
 وہ جانی نہیں سکتا ہی 'he cannot go.'

b. The aorist is very frequently employed to denote present  
 time when general and unrestricted, hence it is used much in  
 proverbial expressions, with which the language abounds; as,  
 پاپی کا مال اکارتہ جائی 'the wealth of the wicked goes for  
 nought.' It also expresses time future or past, conditionally; as,  
 اگر پاپی گلی تیری تو بُلبل گُلستان بیولی 'if the nightingale find  
 thy abode, then will the rose-garden be forgotten;' or, 'if the  
 nightingale found thy abode, then would the rose-garden be for-  
 gotten.' On the subject of this tense, Muhammad Ibráhm has given  
 several sound remarks in his grammar, already alluded to; p. 59, etc.  
 He gives it the name of 'future of the subjunctive or potential mood.'  
 We have discarded the term *mood* altogether, as utterly inapplicable  
 to the Hindústání language, and infinitely more perplexing than  
 useful. Lastly, the aorist is sometimes accompanied by the present  
 auxiliary tense ہوں, etc., page 43, the precise effect of which it  
 is difficult to determine; as, مین کُون ہوں 'I may speak;' or  
 جسودا کہی ہی 'Jasodá is or may be saying.'

c. The Future presents few peculiarities, save that in respectful  
 language it is often employed for the imperative, and occasionally  
 for the aorist; as, صاحب عنایت کئی مجھی ایک کتاب دینگی 'have the kindness, Sir, to give me a book;' so, likewise,



‘مَينَ سَمجھتا هُونِ كِه جو گچھ وي کھتي هِين سو حسد سي هوگا’ I am thinking that whatever they say may be from envy.’ Our *Second Future* or *Future Perfect* is formed by the future of چُکنا ‘to finish,’ to the root of the verb; as, مَينَ کھا چُکونگا ‘I shall have eaten,’ وَه کھا چُکيگا ‘he will have eaten,’ etc.

d. The *Imperative* is confined in its application, strictly speaking, to the second person, singular and plural. The honorific form addresses itself as to a third person by way of respect; as, چُپ رھو ‘be silent;’ اَدھر آو ‘come hither;’ هَمکو مُعاف کيچئي ‘pardon me,’ or ‘may he pardon me.’ It is not considered polite to use the second person singular of the imperative to any one, however low his condition. The adverb مَت is applicable to the imperative mood alone, نہ is applied to it in common with the other modes, نہيِن is never used with it; as, مَت بھوليو or بھوليو مَت ‘don’t forget;’ ايسا نہ کر ‘don’t do so.’ The imperative mood is sometimes used idiomatically, as in the following expressions: هو تو هو ‘perhaps it is,’ or ‘it may be;’ آو تو آو ‘come, if you mean to come.’

## TENSES OF THE PRESENT PARTICIPLE.

81. Of these, the Indefinite claims most attention. The name and signification given to it in most grammars, is ‘Present Indefinite Tense.’ The epithet of *present* is misapplied, as the tense generally refers to the *past*.

a. Among the tenses of the present participle, the *Indefinite* holds the same rank that the aorist does in those derived from the root. Its most ordinary significations are, first, to denote *conditional past time*, in which case it is generally preceded by اگر or جو ‘if,’ and followed by تو ‘then;’ as in the sentences, اگ وَه آتا تو گچھ نَقصان نہ هوتا ‘if he had come, then there would

have been no loss;’ جو مین کھتا تو میری بات نہ سُنتا ‘if I had spoken, he would not have regarded what I said,’ or ‘if I should speak, he would not regard.’ So in the ‘Bāgh o Bahār,’ p. 71 :  
 بڑھیا بولی کہ اگر ہماری دِن گچھ بھلی آتی ۔ تو حاتم کو کہیں ہم  
 دیکھ پاتی ۔ اور اُسکو پکڑ کر نَوفل کی پاس لیجاتی ۔ تو وہ پانچ سو  
 اشرفی دیتا ۔ اور ہم آرام سی کھاتی ۔ اِس دُکھ دھندھی سی چھوٹ  
 جاتی ‘If our days were at all lucky, then we should have some-  
 where found Hātim, and having seized him, we should have  
 carried him to Nauful, then he would have given five hundred  
 ashraffis,’ *etc.* The conjunction is frequently omitted in the  
 former or latter part of the sentence, and sometimes in both; as,  
 اگر مین جاتا اُسی خوب مارتا or مین جاتا تو اُسی خوب مارتا  
 ‘had I gone, I should have beaten him soundly;’ in like manner,  
 مین ہوتا گھوڑا چھوٹتی نہ پاتا ‘had I been present, the horse should  
 not have been allowed to escape.’

b. In the second place, the indefinite is employed to denote  
 continuative past time, or to express an act or event that was  
 habitual; as the reader may observe in the following passage :  
 جب جُواری جیتتا تب ایسا غافل ہو جاتا کہ کومی اُسکی کپڑی  
 اُتار لیتا تو بھبی اُسی نہ معلوم ہوتا ‘When the gamester used to win  
 (jittā) he used to become (ho-jātā) so careless, that any one  
 might take off (utār-letā) his clothes; then even it would not be  
 (na hotā) known to him.’ In like manner, ‘Bāgh o Bahār,’ p. 9 :  
 ساری رات دروازی گھروں کی بند نہ ہوتی ۔ اور دُکانیں بازار کی  
 کھلی رھتیں ۔ راہی مُسافر جنگل میدان مین سونا اچھالتی چلی  
 جاتی ۔ All night the doors of the houses used not  
 to be fastened, and the shops of the market used to remain open; the  
 travellers used to go along,’ *etc.*

c. The indefinite is occasionally used for the present by omitting the auxiliary; as, *وہ کیا کرتا* 'what is he doing?' The student must be careful, however, *not* to fancy that this tense corresponds with our present indefinite, as some of our grammars inculcate. Its use as a present tense is the exception, not the rule.

d. The *Present Tense* is used both to express the precise point of time when the action takes place, and also to denote a continuous or habitual state of action; hence it corresponds with both our forms of the present tense; as, *وہ گھر جاتا ہے* 'he is (now) going home;' but in the sentence *وہ رات کو ہمیشہ گھر جاتا ہے* it must be translated, 'he always goes home at night.' The present is frequently used for the future, when it is meant that the action will be done quickly; as, *میں جلد کھانا لاتا ہوں* 'I am bringing (shall bring) the dinner quickly.'

e. In vivid descriptions, when the narrator represents a past occurrence in the same manner as he or the person of whom he speaks originally saw it, and as if it were still apparent to the view, the present is frequently used; as in the following passage:  
*جب اُس درخت کی پاس پہنچا دیکھا کہ ہر ایک ڈالی میں اُسکی سیکنڑوں سر آدمیوں کی لٹکتی ہیں۔ اور اُسکی نیچی ایک تالاب نہایت خوش قطعہ ملتب ہے۔ اور اُسی کا پانی جنگل کی طرف چلا جاتا ہے* 'When he arrived at the tree, he saw that on every branch of it *are hanging* hundreds of human heads; and under it *is* a beautiful tank full of water, and the stream of it *is flowing* towards the desert.' In such instances the past tense may be used, but it is less animated and impressive; as *وہ اُس درخت کی نزدیکی گیا تو کیا دیکھتا ہے کہ اُسکی تلی ایک سل سنگ مرمر کی ڈھری ہے* 'he went near the tree, and what does he see but a marble slab *was* placed at the bottom of it.'



f. The *Imperfect* denotes a past action in progress, and corresponds with our own compound tense formed in a similar manner; as, وَهُ لِكِهْتَا تَهَا 'he was writing.' In most of our English grammars, the Indefinite Past Tense, such as 'he wrote,' 'he spoke,' is very improperly called the Imperfect. It is needless to state that these expressions in Hindústání must be rendered by اُسْنِي لِكَا and اُسْنِي كَهَا that is, the simple past, of which we shall say more immediately.

g. The tense called the *Present Dubious* (page 51) is generally employed to denote a future action of uncertain occurrence; as, مَيْنَ مَارْتَا هُونُ or هُونُگَا '(perhaps) I may beat,' or 'be beating;' so in 'Bágh o Bahár, p. 38: وَهُ اِپْنِي جِي مَيْنَ كِيَا كِهْتَا هُونُگَا 'What will he (or may he) saying in his own mind?'

#### TENSES OF THE PAST PARTICIPLE.

82. The main peculiarity in the use of these is, that when the verb is transitive, the nominative must be put in the case of the agent, as explained p. 103, etc.

The *Past Tense* corresponds with what is improperly called the imperfect in most English grammars; as, وَهُ چَلَا گِيَا 'he went away;' تُم نِي لِكَا 'you wrote;' which expressions, though indefinite as to time, convey the idea of a complete or perfect action; hence the absurdity of calling it the imperfect tense. In addition to its common acceptation, it is sometimes used with a present, and sometimes with a future meaning; as in the following: جُو وَهُ مِلِي تُو هَمَارِي جَان رِهِي نِهِين تُو گِيِي 'if she is found, then my life remains; if not, it is gone;' جُو بُويا سُو کَاٹَا 'what he sows, that he reaps.' We have already stated that the present is sometimes used for the future to denote speed; the past is employed for the same purpose. Thus a man says to his servant, پَانِي لَو



bring water,' and the answer will probably be لایا خُداوُند 'I have brought it, Sir,' meaning, 'I will bring it immediately.' It is sometimes applied in an idiomatical manner; as, هُوا تو هُوا 'if it be so, why be it so.'

b. The verb 'to be' has, in Hindústání, two tenses expressive of the past, viz. تہا 'was,' and هُوا 'was' (or 'became'), which may often be translated by the same word in English. In many cases these appear to be synonymous in their application; the student, however, must pay particular attention to the following rule. تہا is used in reference to simple existence at a distant time or particular place, while هُوا is applied to time or circumstances less remote, in the sense of 'became;' as follows: اُس مُلُک مین ایک پادشاہ تہا 'there was a king in that country;' وہ حیران هُوا 'he was (became) confounded.' In short, تہا denotes permanent existence, and هُوا that which *was*, or *became* existing, through circumstances generally stated in, or easily inferred from the context.

c. The *Perfect* answers to the Perfect tense in English, being used to denote an action newly past and finished; as follows, مَین نی پَہل کو کھایا هَی 'my brother has arrived;' میرا بیٹا پَہنچا هَی 'I have eaten the fruit.' Sometimes it is used with adverbs of time, in a manner that cannot literally be rendered in English; as مَین کل وہان گیا هُون 'I have gone there yesterday,' for 'I went there yesterday.' In this case, the usage of the French 'je suis allé,' would have come nearer the Hindústání.

d. The *Pluperfect* in English will generally be expressed by the Pluperfect in Hindústání, representing a thing not only as past, but as prior to some other event; as in the sentence, اُسکی پَہنچنی کی آگی مَین نی خط لکھا تہا 'I had written the letter previous to his arrival.' But the converse of this rule

does not hold, the pluperfect being frequently used in Hindústání where in English we employ the simple past; thus in Story 16, a learned Káyath orders his slave to get up during the night, and see if it rains. The slave, feeling himself very comfortable where he is, concludes, without getting up, that it does rain; and gives the following ingenious process of reasoning: بَلِي آيِي تَهِي - مَينِ نِي اُسْكُو تَتُولَا تَهَا - بِهِيگِي تَهِي 'the cat came in, I put my hand upon her, she was wet' (*ergo*, it rains); but the literal meaning is, 'the cat had come in, I had put my hand upon her, she had got wet.' The general rule is, that when one definite past even precedes another past event in point of time, the former is expressed in the pluperfect. It may happen that the latter of the two events is not expressed, but merely passing in the speaker's mind; as in the above example, where the slave might have added, as he no doubt meant, 'thence, I have ascertained that it is raining,' which would have completed the chain of reasoning.

e. The tense called the *Past Dubious* (p. 51), formed of the past participle and the aorist or future of هونا is used to express remote probability past or future; as in the following examples: مَينِ نَه جَانْتَا هُونِ كِه وَه كِهَانِ گِيَا هُوگا 'I know not where he may (or will) have gone;' پَنْتَه مَينِ تُمْ نِي بَهْت كَشْتِ پَايَا هُوگا 'on the way, you must have met with much difficulty.' The *Past Conditional* (p. 51.) is of very rare occurrence, and is understood to express the event in a more remote manner than the Indefinite (p. 45); thus, اِگر مَينِ نِي پَنجَرَا كِهولا هوتا تو وَه اُڑ جاتا 'if I had opened the cage, then it would have flown.' A kind of expression like the *Paulo-post-futurum*, is expressed by چَاهِنَا 'to desire,' with the past participle of another verb; as, وَه مَرَا چَاهِنَا هِي 'he is about to die,' 'is dying,' or 'will soon die.' There are also other ways of expressing the same idea: وَه مَرِي كَا هِي or وَه مَرِي والا هِي or وَه مَرِي پَر هِي.

## INFINITIVE.

83. The infinitive is used as a substantive to denote the state or action of the verb; it is frequently used for the imperative, and occasionally it is employed adjectively in connection with another substantive.

a. All *Infinitives* used as substantives or adjectives are subject to inflection like nouns of the third class; thus, اُسکا جانا مناسب هِي 'his departure is proper;' اِنْتِقَامَ لِيَنِي کَا بِہِي وِثت هِي 'this is the very time for taking revenge;' وَہ گہر دیکھنی کو آيا 'وہ گہر دیکھنی کی واسطی آيا' or 'he has come to see the house.' The infinitive is often used as an imperative, and as such it may even have the negative *mat* before it; as, ہرگز قسم نہ کِیا 'swear not at all;' وَہان مت جانا 'don't go there,' or 'you must not go there.' Sometimes it is used with the verb ہونا, instead of the regular tenses of the verb which it represents; as follows, کس مُلک سی آنا ہوا 'from what country are you come?' instead of کِس مُلک سی آئی ہو. It is also used with the verb 'to be,' like the Latin gerund, to denote necessity or obligation; as, اُٹھ کو وہان جانا ہوگا 'you must go there;' so, likewise, اِخِر اِک روز مرنا هِي - اور سب کچھ چھوڑ جانا هِي 'one must die (*moriendum est*) some day at last, and must give up every thing.'

b. Sometimes the infinitive, together with its complement (that is, the noun which it governs, along with its circumstances), may form the subject or predicate of a proposition; as follows, پادشاہوں کی حُضُور میں بی سب دانت کھولنی ادبسی باہر کین 'to laugh (*lit.* to display the teeth) in the presence of kings is unmannerly.' In the following sentence from the 'Khirad Afroz,' both the subject and the predicate are of this description: تِرکوں کو کِمینوٹکی صُحبت میں رکھنا خراب کرنا هِي 'to keep

children in the society of the vile, is to effect their ruin.' When an infinitive thus used has a feminine noun for its complement, it generally agrees adjectively with the substantive (like the Latin participle in *dus*) by changing *نا* into *ني* or *نين*; thus, *مَينَ نِي تُمہاري زبان بولنِي نہيں سِيکِي* 'I have not learned to speak your language;' *نَشتر پَر اَنگلي رِکَنِي مُشکل هِي* 'it is hard to put one's finger on a lancet.' So, in the '*Bāgh o Bāhār*,' p. 32: *اي صاحب ! اگر تُم کو ايسِي هِي نا آسنائي کَرَنِي تِي - تو پهلِي* 'O Sir, if it was your intention thus to act the stranger, then where was the necessity of previously tendering your friendship with such ardour?' Here the infinitive *karni* agrees with *nā-dashnā*, *i* and *dost* in the feminine gender; so, p. 35, *تکليف مہمان کو دينِي خُوب نہيں* 'to give trouble to one's guest is not proper.' Sometimes (though rarely) the infinitive does not agree with the feminine noun which it governs; as may be seen in the following sentence: *دُنيا کي واسطِي بہت مَحنت کَرنا في آلاواح زيادہ دَوڑنا هِي ناچير پَر* 'to toil much for this world is in fact much-ado about nothing.' If the infinitive, with the feminine noun which it governs, be not the subject or predicate of a sentence, this concord does not hold between the infinitive and the word which it governs; as *ايک بُوڑھا اور اُسکي بُوڑھيا لکڑيان توڑني کي واسطِي آئي - اور لکڑيان لگي* 'an old man and his wife came to cut wood (sticks), and began to gather sticks.' Here the infinitives *tornd* and *chunnā* do not agree with *lakriyān*, because they are neither subject nor predicate to a sentence. We have been rather diffuse in explaining this peculiarity of the infinitive, because the rule respecting it, as given in most grammars, is, to say the least of it, unsound. It runs thus: "The termination *ني* is used with certain verbs or with post-positions;



نِی (ni), نِین (nin), or نِیان (niyān), when a feminine noun singular or plural is the object of the verb; and نِا in all other cases!" We have just shewn from the best authority that *ne* is used when there is neither 'a certain verb' nor 'post-position' in the case, and that *ni* is not necessarily used at all times when a 'feminine noun is the object of the verb.'

c. The inflected infinitive with *ká* (*ke* or *ki*) is also used adjectively in a sense somewhat like the Latin participles in *urus*; as, اب مَین عجم نِهین جانی کا 'this cannot be;' اب مَین عجم نِهین جانی کا 'now I do not mean to go to Persia' (*non sum iturus*); so, مَین نِهین مَبائی کا 'I am not the man to believe, or submit.' Lastly, the inflected infinitive is used with لَگنا when it means 'to begin;' with دینا 'to grant leave;' and with پانا 'to get leave;' as, وُه کھنی لگا 'he began to say;' ہم کو جانی دو 'allow us to go;' جانا وی آئی پائی هین 'they are allowed to come.' The verb جانا 'to go,' may also govern the inflected infinitive of another verb (*ko* being understood); as, وی کھیلنی گئی 'they went to play.' The verb سکنا 'to be able,' generally governs the root of another verb, but it is often used with the inflected infinitive, particularly when accompanied by a negative particle; as, مَین چل سکوئگا 'I shall be able to move;' مَین چلنی نہ سکتا تھا 'he was not able to move;' مَین بولنی نِهین سکتا 'I cannot say.' Lastly, the verb *honá*, denoting obligation, may govern the inflected infinitive; as, تُمکو لَکَنی هوگا 'you must write.'

## PARTICIPLES.

84. The present and past participles, when used participially and not forming a tense, generally add مُرا (p. 46), and agree, like adjectives, with the noun which they qualify. In many instances they are used adverbially

in the masculine inflection, or, more strictly speaking, they are verbal nouns in an oblique case.

a. The following examples will illustrate what we have just stated regarding the participles when accompanied by *hú, á*; *كهي كوي برج مين جو چلتی دوي گوپال کو رکهي* 'is there any one in Braj who will stop the departing Gopál?' So likewise, *موي بوي شیر کی ہڈیان* 'the bones of a dead tiger;' and, *اُسني ايک نقاري کو کسي درخت مين لٹکا ہوا دیکھا* 'he saw a kettledrum suspended in a tree.' Sometimes the past participle is used like a mere adjective; as, *ايک پولا پہلا باغ تھا* 'there was a flowery and fruitful garden' (not 'flowered and fructified'); but the words *phúlá* and *phalá* here may be real adjectives (not participles) derived from *phúl*, 'a flower,' and *phal*, 'fruit,' by adding *á*, which is agreeable to analogy. In expressions like the following, they are used adverbially; as, *صبح ہوتی* 'when it was morning;' *شام ہوتی* 'when it was evening;' *جنگی دیکھی میری رہتی* 'while I remain;' *بنی سمجھی* 'at the sight of whom;' *دیتی وقت* 'without understanding;' 'at the time of giving.' The present participle is doubled, to express the continuation or frequency of the act; as, *ہمارا کام ہوتی ہوتی نہ ہوا* 'our work being and being, was not,' i.e. 'continuing to be done, was not completed.'

b. From the present participle is formed the compound verb called *statistical* (p. 65), by using the masculine inflection of the participle together with some verb of motion; as, *وہ گاتی آتی کھی* 'she comes singing.' The present participle in this case is employed precisely like the ablative of the Latin gerund. Dr. Gilchrist has suggested that *kí hálát men* should be considered to be understood: thus, *wuh gáté kí hálát men átí hál*, 'she comes in the state or condition of (a person) singing;' but a moment's consideration will shew

that this theory is more ingenious than sound. For instance, *وہ گاتی (کی حالت میں) آتا ہے* 'he comes (in the state of) one singing,' is all very well, but, on the other hand, when the nominative is feminine, as, *وہ گاتی (کی حالت میں) آتی ہے* 'she comes (in the state of) one singing,' the expression is absurd; because *she* is a female, and the *one singing* is a male; and we leave the authors of the theory to account for the curious fact of *her coming in the state of (a male) singing*, at that particular juncture. We believe that in these instances the present participle is a verbal noun in the locative case, similar to those Sanskrit verbals in *ti*, etc. (corresponding to the *tio* of the Latin), which denote the abstract action or condition of the verb. In fact we could add many instances where the participle is clearly used like a mere substantive, as *سوئی سی* 'from sleep,' evidently the same as *سوئی سی*.

c. From the past participle are formed the compound verbs called frequentative and desiderative, by adding *karná* and *cháhnd* respectively to the simple masculine form of the participle. The only peculiarity about these is, that the verbs *مرنا* 'to die,' and *جانا* 'to go,' employ the regular forms of the participle *mará* and *jáyá*, in preference to the usual forms *mú,d* and *gayá*; as, *wuh mará cháhnd hai*, 'he is about to die,' or 'will die,' or 'wishes to die;' so, *wuh jáyá kartá thá*, 'he was in the habit of going.' The past participle with *hú,d* in the inflected state is sometimes used like the conjunctive participle, or, indeed, it may be a compound form of the latter, for ought we can say; thus, *ایک جوگی دھوئی لگائی ہوئی بیٹھا ہے* 'a Jogí having applied the smoke (by way of penance) is seated;' so likewise, *وی رنگ برنگ کی پوشاکیں پہنی ہوئی ناچتی تھیں* 'they having put on various coloured garments, were dancing.' Sometimes the past participle of a neuter verb is used adjectively (that

is, agreeing with the nominative), along with another verb; as, چلا جانا; thus, وي چلي جاتي هين 'they go along;' so, ايڪ لومڙي پڙي پهرتي ٿي 'a fox was roaming about.'

d. The conjunctive participle, by connecting the similar numbers of a sentence, saves the use of verbs and conjunctions; it commonly refers to the agent, sometimes to the object of the verb; as, آڃ وهان جاکر هماري ڪتاب ليڪر پير آو 'having gone there to-day, and having taken my book, return;' and again, اس ڪام مين جلدي ڪر کي مڃي پھ پشيماني هوئي هي 'this regret has come upon me (through) making haste in this business.' The student will recollect that this participle has several forms, the first of them the same as the root; the second, the same as the masculine inflection of the past participle, or the second and third persons singular of the aorist; but the context generally suffices to prevent any ambiguity.

e. The masculine inflection of the present participle with the addition of the particle هي hi, forms what may be called the adverbial participle. Its signification is very nearly the same as that of the conjunctive participle above described; the adverbial form conveying perhaps the idea of more speed or precision; as, پھ بات سُنڻي هي '(immediately) on hearing this statement. This participle may be applied in three ways, all of them tending to prove what we have stated above, that it is merely a verbal noun. Thus we may say, پھ بات سُنڻي هي where yih bāt is the first form of the accusative; we may also say, اس بات کو سُنڻي هي where is bāt-ko is the second form of the accusative; lastly, we may say, اس بات کي سُنڻي هي 'on the hearing of this statement.' Here, we see *sunte* in the first two expressions acting the part of a transitive verb, and in the last that of a substantive.



85. We have little more now to add on the syntax of the Hindústání language, which, we believe, we have discussed more fully, and we would fain hope, more intelligibly, than has yet been done. The following few remarks may be still added, as belonging to no particular department of the subject.

a. Sometimes a verb plural is used without a nominative case, some such word as 'they' or 'people' being understood; as in the following examples: *يُون كَهْتِي كَهِن* 'thus they say;' and *ايك تلوار سي سيكڑون كو ماري كمين* 'men kill thousands with one sword.' In negative sentences, the verb 'to be' is generally understood; as, *ظلم تيري شان كي لائق نهين* 'oppression (is) not becoming your dignity.' The particle *كه* *ki* is frequently used after verbs of speaking, asking, etc., in the sense of 'thus,' 'as follows,' etc.; as, *اُس ني كهّا كه مين ني نه كيا* 'he said he had not done it;' lit. 'he said thus, I have not done it.' This is very like the use of the particle *οτι* as it frequently occurs in the Greek text of the New Testament. In a sentence consisting of two or more clauses, it is not necessary to repeat the auxiliary verb in each; as *بيماري قيد بدن كي هي - اور غم قيد روح كي* 'sickness is the thralldom of the body, and sorrow that of the spirit.'

b. We may here state in conclusion, that throughout this long section on Syntax, it has been our principal aim to illustrate those peculiarities in which the Hindústání language differs from our own. Such rules and principles as completely accord with those of the languages supposed to be familiar to the reader, we have either passed over unnoticed, or handled very briefly. It may further be stated that there remains a difficult department of the language which must be overcome by practice, viz., the use of idiomatical expressions. These do not constitute the subject of grammar, and a knowledge of them is to be acquired by reading the best authors, and by free intercourse with the natives of the country.

## SECTION VI.

## THE NÁGARÍ OR DEVANÁGARÍ ALPHABET.

86. This is the character generally used by the Hindús. It is read and written from left to right, like our own. The alphabet, as used for the Hindústání, consists of eleven vowel sounds, and thirty-three consonants, all arranged as follows:—

*Vowels.*

अ	आ	इ	ई	उ	ऊ	ऋ	ए	ऐ	ओ	औ
<i>ä</i>	<i>á</i>	<i>í</i>	<i>î</i>	<i>ü</i>	<i>ú</i>	<i>rî</i>	<i>é</i>	<i>ai</i>	<i>ó</i>	<i>au</i>

*Consonants.*

क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट
<i>k</i>	<i>kh</i>	<i>g</i>	<i>gh</i>	<i>ñ</i>	<i>ch</i>	<i>chh</i>	<i>j</i>	<i>jh</i>	<i>n</i>	<i>t</i>
ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ
<i>th</i>	<i>d</i>	<i>dh</i>	<i>n</i>	<i>t</i>	<i>th</i>	<i>d</i>	<i>dh</i>	<i>n</i>	<i>p</i>	<i>ph</i>
ब	भ	म	य	र	ल	व	श	ष	स	ह
<i>b</i>	<i>bh</i>	<i>m</i>	<i>y</i>	<i>r</i>	<i>l</i>	<i>w, v</i>	<i>sh</i>	<i>sh</i>	<i>s</i>	<i>h</i>

a. To the above letters may be added the symbol ' , called *anuswára*, which represents the nasal *n* (page 6), and the *visarga* : , which corresponds with the final weak *s* (p. 6) of the Persian character. We would at the same time draw the student's attention to two compound characters, of which the elements are so disguised as to have the semblance of single letters; viz. **क्ष** *ksh*, compounded of **क** and **ष**, sounded like our *x* in *fluxion*, or *et* in *faction*; and **ज्ञ** *jñ*, sounded like our *gn* in *bagnio*, or the French *gn* in *ligne, champagne*, etc. The mark | is used in poetry to indicate the first member of a *sloka* or couplet; and at the end of a *sloka* it is generally doubled || .

# THE DEVANĀGARĪ ALPHABET.

11.11

## Vowels.

## Consonants.

### Initial

### Secondary

अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ए	ऐ	ओ	औ	क	ख	ग	घ	ङ
a	ā	i	ī	u	ū	ṛi	ṛi	e	ai	o	au	k	kh	g	gh	ng
च	छ	ज	झ	ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ
ch	chh	j	jh	ny	t	th	d	dh	n	p	ph	b	bh	m	y	r
ल	व	श	ष	स	ह	क्ष	ज्ञ	अ	इ	उ	ऊ	ऋ	ॠ	ए	ऐ	ओ
l	v	sh	s	h	ksh	jñ	a	i	u	ū	ṛi	ṛi	e	ai	o	au

## COMPOUND LETTERS.

क्व	क्त	क्य	ग्न	ग्व	च्च	ज्ज	त्त	त्य	वृ	ल
kk	kt	ky	gn	gv	chch	jj	tt	th	tn	tm
त्य	ल्व	द्व	द्व	द्व	द्व	द्व	द्व	द्व	द्व	द्व
ty	tw	dd	ddh	dm	dy	dw	nt	nth	nd	ndh
नन्	नन्	नन्	नन्	नन्	नन्	नन्	नन्	नन्	नन्	नन्
nn	nm	ny	nh	pt	pn	py	ps	bd	bly	ll
ष्ट	ष्ठा	स्त	स्थ	स्त	स्म	स्य	स्म	स्त	ह्य	
sh	sth	shn	st	sth	sn	sm	sy	ss	hm	hy

Str C. Wilkins script

& Bardeley sculp





In prose the same marks serve to denote stops. In many books lately published in India, in the Devanāgarī character, the English stops have been very properly and successfully introduced.

b. In naming the consonants, the short vowel *ā* (the *fatḥa* of the Persi-Arabic alphabet, p. 8) is inherent in each; thus *kā*, *khā*, *gā*, etc.: and in reading, this vowel is to be supplied after every letter (except the final letter of a word), provided it be not accompanied by any other symbol; thus, कनक *kāṇāk*, 'gold,' नगर *nagar*, 'a city.' If a word terminates with a compound consonant, the short *ā* may be frequently supplied at the end, as in पुत्र *putra*, 'a son.' Whenever a consonant in the middle of a word is not to be uttered with the short *ā*, the consonant is marked underneath with the symbol (◌) called *virāma* or 'rest' (the same as the *jazm* of the Persi-Arabic, p. 10), as बोल्ना बोला 'to speak;' or the *ln* may be combined into one compound character, as ल्न; but in works circulated among the natives this nicety is not attended to.

c. The first of the vowels, अ *ā*, is never written except it begin a word or syllable. With regard to the remaining vowels, they have each two forms: that given above, which may be called their primary form, is used only when they begin a word or syllable; but when they follow a consonant, they assume a totally different shape, which may be called *secondary forms*; thus, ढ *d*, ढि *i*, ढी *ī*, उ *u*, ऊ *ū*, ए *ri*, ऐ *e*, औ *ai*, ओ *o*, औ *au*, as may be seen in the following exemplification of them with the letter ग *ga*: thus,

ग, गा, गि, गी, गु, गू, ग्र, गे, गै, गो, गौ.  
*ga, gā, gi, gī, gu, gū, gri, ge, gai, go, gau.*

And the same rule applies to the rest of the consonants.

d. It will be seen that the secondary form of द, viz, ढि is written before its consonant ग, though sounded after it; and

the student will do well to bear in mind this apparent anomaly. The ढ and ढ take their place after the consonant; the ञ and ञ are fixed to the letter beneath; the ण and ण above; and the ण and ण are merely the ढ surmounted by the ण and ण. The vowels ञ and ञ in combination with the letter र *r*, are written रु *ru*, and रु or रु *ru*; and the vowel ञ joined to ह *h*, is written हृ *hri*.

87. The strict rule in Devanāgarī writing is, that when two or more consonants come together, without the intervention of a vowel, such consonants unite into one compound group; thus, in the word मत्स्य *matsya*, 'a fish,' the त स and य are blended as it were into one character. For the formation of the compound letters no general rule holds, except that the last of the group remains entire, and the rest are more or less contracted by omitting the perpendicular stroke, and sometimes by changing their primitive form.

a. The letter र, being of frequent occurrence in compounds, is subject to two special rules of its own; 1st. It is written over a letter, or group of letters, in the form of a crescent (◡) when it is to be sounded first, as in the words तर्क *tarka*, 'reasoning,' and पार्श्व *pārshwa*, 'a side'; 2nd. When the र follows another letter, or group of letters, it is represented by an oblique stroke (◡) underneath, as in सूत्र *sūtra*, 'rule,' and चन्द्र *chandra*, 'the moon.'

b. In books recently printed at Calcutta, such as the *Prem Sāgar*, the *Baitāl Pachisi*, the *Adventures of Hātīm Tāzī*, etc., all in the Devanāgarī character, very few compound letters occur; and as a general rule they are very little used in any of the spoken languages of India. being chiefly confined to manuscripts and printed works in

the Sanskrit language. The following, however, occur in our Selections, and a perusal of these will suggest the method by which others may be formed. Compounds of which the letter र forms the first or last element, are purposely omitted, that letter, as we have just seen, having special rules applicable to itself.

क्क	क्त	क्य	ग्न	ग्व	च्छ	ज्ज	त्त	त्य	
kk	kt	ky	gn	gb	chchh	jj	tt	tth	
न	न्म	न्य	न	द	द्ध	म	य	व	न
tn	tm	ty	tw	dd	ddh	dm	dy	dvo	nt
न्य	न्द	न्ध	न्न	न्म	न्य	न्ह	प्त	प्म	प्य
nth	nd	ndh	nn	nm	ny	nh	pt	pm	py
प्स	ब्द	भ्य	ल्ल	ष्ट	ष्ठ	ष्म	स्त	स्थ	स्न
ps	bd	bhy	ll	shṭ	shṭh	shm	st	sth	sn
	स्म	स्य	स्स	ह्न	ह्य				
	sm	sy	ss	hm	hy				

c. Compounds of three letters are very rare, and when they do occur, it will be found that they generally consist of one of the semi-vowels य र ल or व combined with a compound of two letters, thus: क्त *ktw*, न्न *ntr*, प्य *pty*, स्थ *sty*. As for compounds of four letters, they are merely matters of curiosity, as लप्स *lpsm*, त्स्य *tsny*.

88. The best dictionaries of the Hindústání language are printed in the Persian character; hence it will be necessary for the student to know exactly how he may convert the Devanāgarī letters into the former. This he will be able to do efficiently by a reference to the following tables:—

I. Initial Vowels.

अ	आ	इ	ई	उ	ऊ	ऋ	ए	ऐ	ओ	औ
ا	آ	إِ	إِي	أُ	أُو	رِ	اِي	اِيْ	او	أُو

## II. Consonants.

क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट
ک	کھ	گ	گھ	ن	چ	چھ	ج	جھ	ن	ت
ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ
थ	ड	ढ	ण	त	थ	द	ध	न	प	फ
व	भ	म	य	र	ल	व	श	ष	स	ह
و	بھ	م	ي	ر	ل	و	ش	ش or کھ	س	ه

## III. Secondary Vowels.

वद	वाद	विद	वीद	बुद	बूद
वद	बाद	बिद	बिद	बुद	बूद
वद	वेद	वैद	वोद	बौद	वः
बुद	बिद	बिद	बुद	बुद	बे

a. In the preceding table it will be observed that the ten aspirated letters of the Devanāgarī alphabet are uniformly represented by the corresponding unaspirated letter, together with the round or *butterfly* form of the letter **ह**, **ह**; thus, **घर** *ghar*, 'a house,' **گھر**; **धर** *dhar*, 'a place,' **دھر**. The real **ह** **ह** of the Devanāgarī is represented in the middle of the word by **ह**; as, **कहा** 'he said,' **کھا**: if, however, the letter preceding the **ह** be **द**, **र**, or **व**, then the form **ह** must be used, and the preceding letter marked with the appropriate vowel; as, **दहान** *dahān*, 'the mouth,' **دھان**. The cerebral letters **ट** and **ड** are represented by **ت** and **ڈ**, or **ت** and **ڈ**. Sometimes the **ड** and **ढ** have the sound of a cerebral **ṛ** and **ṛh** respectively; in which case they are generally marked with a dot beneath, thus **ड़** and **ढ़**, and with **ڑ** or **ر** in the Persian character; as, **बड़ा** *barā*, 'great,' **بڑا**. The various nasals of the Devanāgarī are represented by the Persian **ن**, which will be found sufficient for all useful purposes.



b. The letter **य** is sometimes represented by **ح** : the letter **श** generally by **ش**, sometimes by **س**; and the letter **ष** is more frequently **ک** than **ش**. The compound **च** is generally represented by **چ** or **ک**, seldom by **کش**, its proper sound. The compound **ज्ञ** is represented by **گی**; as, **आज्ञा** *ágyá (ájná)*, **आग्या**; its real sound, as already stated, is that of *gn* in the French words *champagne, ligne*, etc.

89. It appears, then, that the Devanágari alphabet may be represented with tolerable exactness in the Persian character; but the converse does not hold, as the Persi-Arabic alphabet has fourteen letters which have no exact counterpart in the Devanágari. The plan adopted in this case is to represent the letters in question with such Nágari letters as approximate them in sound, which in some printed books are distinguished with a dot underneath; thus,

ط	ض	ص	ث	ز	ذ	خ	ح	ث
त	ज	स	ज	ज	ज	ख	ह	स
		ق	ف	غ	ع	ظ		
		क	फ	ग	अ etc.	ज		

a. In a few printed books, attempts have been made to invent distinct letters for the various forms of the Persian and Arabic *z*, which, it will be observed, are all represented by **ज**; but in reality the subject is not worth the labour. In the first place, the Hindús, who alone use the Devanágari character, are sparing in the use of Persian or Arabic words, to one or other of which the various forms of the letter *z* belong; and, secondly, such words as they have in the course of centuries adopted have become naturalized, or, if the critic will have it, corrupted, so as to suit the elements of the Nágari:

thus, *حاضري* is written and sounded *हाजिरी* *hdjiri*. In a new edition, in the Devanāgarī character, of the 'Adventures of Hātim Ṭā,ī,' which we have lately received from India, almost all dots and double letters are discarded, as a useless incumbrance.

b. The letter *ع* is generally represented in Nāgarī by employing the vowel with which it is connected, in the initial form, with a dot under it; as, *بَعْد* *बअद* *ba'd*; *عِلْم* *इल्म* *'ilm*; *عُمُر* *उम्र* *'umr*. This method is sufficient for practical use; but it is by no means satisfactory, as may be seen in the monosyllable *بَعْد*, which in Persian and Arabic is sounded *ba'd* (the *a* uttered from the bottom of the throat); but, according to the rules of the Devanāgarī alphabet, it makes *bā'd*, unless we use the *virāma* (◌) under the *अ*, as *बअद*, which would amount to something like an absurdity.

c. When, in a word, two vowels follow each other, the rule is, to write the second vowel in the initial form; for though not at the beginning of a word, it is the beginning of a syllable; thus, *هُوَ* *hu'á*; *هُوَ* *ho'o*. This is precisely the same in principle as the use of the mark *hamza* (p. 17) in the Persi-Arabic alphabet.

d. The best mode of learning the Devanāgarī character is to write out several times the whole of the single letters in Plate II. The various elements of each letter will be found in Plate I. fronting the title page; the small dot accompanying each shews where the pen starts from in their formation. When the student has made himself tolerably familiar with the letters, he may commence with the first story, which is the same as the third story of the Extracts in the Persian character. In like manner he will find that the Devanāgarī Stories, from 2 to 7 inclusive, are old acquaintances. Stories 8, 9, and 10 also occur in the other Extracts, but some of the words differ, viz., those of Persian or Arabic origin are displaced in the Devanāgarī for words purely Indian and Sanskrit. The rest of the Extracts in

this character are taken from the scarce and valuable 'Hindústání and Hindí Selections,' edited by Táriní Charan Mitr, head Munshí in the College of Fort William, Calcutta, 1827, in two vols. 4to. In their style and grammatical construction they offer no peculiarity differing from those of our Hindústání Extracts in the Persian character.

## OF MANUSCRIPTS.

90. We briefly alluded, at page 21, to the three most prevalent handwritings in use among the Arabs, Persians, and Musalmáns of India. Of these, the Naskhí, being like the type used in this country, requires no explanation; and the Shikasta, from its extreme irregularity, scarcely admits of any. We shall therefore confine ourselves at present to the description of the *Ta'lik*, of which we have given fourteen plates of engraved specimens at the end of this work.

a. Plate I. Division 1st presents all the simple elements of this character, the small cross mark shewing the commencement of each. The 2nd elementary form, here marked ب, with one dot subscribed, so as to be equivalent to *be*, may, by a mere change of its dots, become پ ت ث (*p, t, s*). The third form, now a ج *j*, becomes in the same manner چ خ ح (*ch, kh, h*). The 4th makes two letters, د ذ. The 5th, ز ر and ژ. The 6th is represented as consisting of two forms; one an indented, the other a protracted line, may in either shape form the *sin* and *shin* (*s* and *sh*), as the only distinction between them is that the *sin* (*s*) wants, and the *shin* (*sh*) has, three dots superscribed, whether short or protracted. The 7th form, ص and ض. The 8th, ط and ظ (*t, z*). The 9th, ع and غ. The next letters are ف ق ك ل م ن و and س. Then follow the initial, medial, and final forms of the س ه or *he* linked together.

Lastly, the ي لا (lá, hamza, and ye), the latter under two varieties of form, the last of which is now conventionally used by the natives to denote the *yáe majhúl* (p. 13).

b. Division 2nd exhibits the second elementary form (viz. that of (ث ت ب ب), and likewise that of ن and ي, as they appear initially, when combined with each of the others following them. Division 3rd shews the ج (i.e. ج ج ج or خ), prefixed in the same manner to each of the others. Division 4th (Pl. II.), the ش س. Division 5th, the ض ص. Division 6th, the ظ ط. Division 7th (Pl. III.), the غ ع. Division 8th, ف and ق. Division 9th, the ك گ, and by leaving off the top part we shall in most instances have the initial ل. Division 10th (Pl. IV.), the م. Division 11th, the ه combined initially with the rest of the elementary forms. The tail of the *he* is given only in *há, hā, hē, hl,* and *hlá,* but omitted in all the rest, according to the practice of Oriental writers. Hence the initial form of this letter is often too apt to be mistaken for the *mim*. The 12th Division contains the combination of the characters as arranged in alphabetical notation, noticed in p. 20, forming the fanciful words, '*Abjad, hawaz, hūttī, kaliman, sa'fas, karashat, saḳhaz, ẓazagh,*' and the last line may be read thus, indicating the name of the chirographer: *Al'abd ul muznib, al faḳr 'ubaid ullāhi ḥusaini shir'in raḳam ghaffara zunūbahū.*

c. Plates V. to XIV. inclusive, consist of a series of words in alphabetical order containing combinations of three or more letters. The student should endeavour to transcribe these into the Roman character, and after some time retranscribe them, as an exercise, into their original state. Thus, the first line of Plate V. forms the combinations *ḅḳht, bḥjt, ḅhsht, pṇj, bḷkh, and bḷnd,* and so on with regard to the rest. Coming now to complete words, we may premise, as a general



remark, that when these contain of the letters ي ن ث ت پ ب in the middle of a combination, it is usual to give the middle one a bold dash upwards, terminating in a sharp point vertically, like the *n* in تنبو *tnbo* (Plate V. line 8), or like the *y* in سيب *syb* (Plate VII. line 1).

*d. Concluding remarks.*—In manuscripts the short vowels and other marks seldom make their appearance; and even the diacritical dots are often either altogether omitted or irregularly placed. It may be useful to observe, then, that when from the ambiguous position of a dot, it may apply to more letters than one, it should of course be assigned rather to the letter, which is not complete without a point, than to one which may dispense with it. Thus the third combination Plate I. No. 2, should be read *bh*, and the eighth *ns*, though the dot be over the last letter as if it intended to be ض. But in many cases the sense alone can determine the point. Thus the last word of No. 2 may be either *be* or *pe*; and the dot over the ninth word of No. 3 is so equivoeally placed between that and the word above it, that it may be read either خض خض or جف, according as the dot is conceived to belong to one or the other, above or below. The grand key, however, to the reading of manuscripts, is to know the language; at the same time many useful hints may be gleaned from Ouseley's 'Persian Miscellanies,' 4to. London, 1795; Stewart's 'Persian Letters,' 4to. London, 1825; and 'Essai de Calligraphie Orientale,' in the Appendix to Herbin's 'Développments des Principes de la Langue Arabe,' 4to. Paris, 1803. See also a work entitled 'Oriental Penmanship; an Essay for facilitating the Reading and Writing of the Ta'lik Character,' by the author of this Grammar. London: Wm. H. Allen & Co. 1849.

MUHAMMADAN CALENDAR.

91. The Musalmáns reckon by lunar time, their æra called the *Hijra*, commencing from the day on which Muhammad departed, or rather *retreated*, from Mecca to

Medina; which, according to the best accounts, took place on Friday, the 16th of July (18th, new style), A.D. 622. Their year consists of 12 lunations, amounting to 354 days and 9 hours, very nearly; and hence their New-year's Day will happen every year about eleven days earlier than in the preceding year.

*a.* To find the Christian year corresponding to that of the Hijra, apply the following rule:—From the given number of Musalmán years, deduct *three per cent.*, and to the remainder add the number 621.54, the sum is the period of the Christian æra at which the given current Musalmán year ends. For example, we mentioned (p. 20), that the death of the poet Ahlî happened, A.H. 942; from this number deduct three per cent. or 28.26, and the remainder is 913.74. To this last add 621.54, and the sum = 1535.28, which shows that the Musalmán year 942 ended in the spring of 1536. This very simple rule is founded on the fact that 100 lunar years are very nearly equal to 97 solar years, there being only about eight days of difference. A more accurate proportion would be 101 lunar to 98 solar years, but this would lead to a less convenient rule for practical use.

*b.* When great accuracy is required, and when the year, month, and day of the Muhammadan æra are given, the precise period of the Christian æra may be found very nearly, as follows:—*Rule.* Express the Musalmán date in years and decimals of a year; multiply by .97; to the product add 621.54, and the sum will be the period of the Christian æra. This rule is exact to within a few days, and if in the Musalmán date the day of the week be given, as is generally the case, the *very day* is easily determined.

*c.* The Muhammadan or lunar months are made to consist of thirty and twenty-nine days alternately, but in a period of thirty years, it is found necessary to intercalate the last month eleven times so as to be reckoned thirty days instead of twenty-nine. The months retain their Arabic names in all Muhammadan countries, as follows:—

LUNAR MONTHS.

	DAYS.		DAYS.
مُحَرَّم <i>muharram</i>	30	رَجَب <i>rajab</i>	30
صَفَر <i>saḡar</i>	29	شَعْبَان <i>sha'bān</i>	29
رَبِيعُ الْأَوَّل <i>rabī' ul-awwal</i>	30	رَمَضَان <i>ramazān</i>	30
رَبِيعُ الثَّانِي <i>rabī' us-sānī</i>	30	شَوَّال <i>shawwāl</i>	29
رَبِيعُ الْآخِر <i>rabī' ul-ākhir</i>		ذِي الْقَعْدَةِ <i>zī, l ka'da</i>	30
جُمَادِ الْأَوَّل <i>jumād-al-awwal</i>	30	ذِي قَعْدَةٍ <i>zī ka'da</i>	
جُمَادِ الثَّانِي <i>jumād-as-sānī</i>	29	ذِي الْحِجَّةِ <i>zī, l hijja</i>	29
جُمَادِ الْآخِر <i>jumād-al-ākhir</i>		ذِي حِجَّةٍ <i>zī hijja</i>	

d. We here subjoin the days of the week; on the left hand are the names in use among the Musalmāns of India, next those of the Hindús; and on the right, the Persian names, which last are much used in the dates of letters, etc.

DAYS OF THE WEEK.

MUSALMÁN.	HINDÚ.	ENG.	PERSIAN.
إِتْوَار <i>itwār.</i>	رَبِيعَار <i>rabī-bār.</i>	Sun.	يَكْشَنَبَه
سَوْمَوَار <i>somwār</i> or پير <i>pir.</i>	سَوْمَبَار <i>som-bār.</i>	Mon.	دُوشَنَبَه
مَنْگَل <i>mangal.</i>	مَنْگَلَبَار <i>mangal-bār</i>	Tues.	سَه شَنَبَه
بُدَّه <i>budh.</i>	بُدَّهَبَار <i>budh-bār.</i>	Wed.	چَهَار شَنَبَه
جُمُعَه رَات <i>jum'a rát.</i>	بُرِهَسْپَتَبَار <i>brihaspati-bār.</i>	Thur.	پَنَجْشَنَبَه
جُمُعَه <i>jum'a.</i>	سُكْرَبَار <i>sukra-bār.</i>	Fri.	آدِينَه
سَنِيعَر <i>sanīchar.</i>	سَنِيبَار <i>sanī-bār.</i>	Sat.	شَنَبَه or هَفْتَه

92. The Hindús reckon by *solar* years, and *luni-solar* months. Their principal æra is that of the *Kali-Yug*, of which the year 4956 expired about the 11th of April, A.D. 1855, at which period their new year generally commences.

a. The Hindú year is divided into twelve equal portions, which may be called solar months; but all festivals and dates are reckoned, not by these simple months, but by the duration of the moon which terminates in each. Hence, although the month *baisákh* begins *de jure* about the 11th of April, it may have commenced *de facto* from one day to twenty-eight days sooner. When two new moons occur during one solar month, which happens once in three years, there is an intercalary month, and the month so intercalated receives the name of the one which preceded it, that is, of the solar month within which the two new moons may happen.

b. Beside the æra of the *Kali-Yug*, the Hindús in the northern half of India reckon from the time of a renowned prince, by name Vikramáditya, who lived (or died) about 57 years before the commencement of our æra. Another common æra is that of a prince named Sálaváhana, which commences 78 years after the birth of Christ. The former of these æras is called the Samvat, and the latter the Sáká æra. Several other æras are in use in certain parts of the country, for a full account of which the reader may consult a profound work devoted entirely to the subject, entitled 'Kála Sankalita,' 4to. Madras, 1825.

#### THE HINDÚ SOLAR MONTHS.

بیساکھ April.	بہادون August.	پُوس December.
جیشہ May.	کُوار or آسن September.	مَگھ January.
اساڑہ June.	کاتک } October.	پہاگن or } February.
سارن or } July.	کارِ تِک } November.	پہالگن } March.
سراون }	اگھن }	چیت }



## मनोहर कहानियां

### सुगम वाली में

---

1 १ किसी मोची का घर जाड़े के मौसम में जलने लगा. एक गरीब पड़ोसी वरां आकर भेंकने लगा. यह हालत देखके एक ठठोल ने कहा, क्या ख़ूब ! किसीका घर जले कोई तापे.

2 २ एक कमीने और भले आदमी से इफ़लास में दोस्ती हुई. कमीनः दौलतमन्द होते ही नजीबज़ादे से आंखें लगा चुराने. तब वह ख़फ़ा होकर बोला, यह सच है, कमीने की दोस्ती जैसी बालू की भीत.

3 ३ अक्बर ने बीर्वल से पूछा, कि लड़ाई के वक्त क्या काम आता है ? बीर्वल ने अर्ज किया, कि जहान पनाह ! औसान. बादशाह ने कहा, हथियार और जोर क्यूं नहीं कहता ? बीर्वल ने कहा, जहान पनाह ! अगर औसान ख़ता हो जावे, तो हथियार और जोर किस काम आवे ?

4 ४ एक ऊंट और गधे से निहायत दोस्ती थी. इत्तिफ़ाक़न दोनों को सफ़र दर्पेश हुआ. दर्मियान राह के एक नदी

मिली. पहले जंट पानी में पैठा. उसके पेट तक पानी हूआ. कहने लगा, ऐ चार ! इधर आओ, पानी थोड़ा है. गधा बोला, सच है, तेरे शिकम तक है, तुझे थोड़ा मअलूम होता है ; लेकिन मेरी पीठ तक होगा, मैं डूब जाऊंगा.

५ एक शख्स बादशाह के ऐन किल्ए के नीचे लूटा गया. उसने बादशाह की खिदमत में अर्ज की, कि जहान पनाह ! मुझे कज़ाकों ने ज़ज़ूर के किल्ए की दीवार के नीचे लूट लिया. बादशाह ने फर्माया कि तू ऊश्वार क्यूं नरहा ? बोला कि गुलाम को मअलूम नथा कि हज़रत के ज़ेर झरोखे मुसाफिर लूटे जाते हैं. बादशाह ने कहा, क्या तूने यह मसल नहीं सुनी ? चिराग के नीचे अन्धेरा.

६ एक कायथ और उस का गुलाम दोनों एक घर में सोते थे. लाला ने कहा, राम चेरा ! देख ता पानी बरस्ता है या खुल गया. उस ने कहा, बरस्ता है. पूछा तू किस तरह जानता है ? तैं तो पड़ा सोता है. कहा बिस्ली आई थी, उस को मैं ने टटोला था, भीगी थी. कहा, चिराग बुझा दे. कहा, मुंह ढांप के सो रहो, अन्धेरा हो जाएगा. फिर कहा, दर्वाज़ बन्द कर दे. कहा, भया जी ! दो काम हमुने किये, एक काम तुम करो. गरज ऐसा सुस्त था, आखिर न उठा ; पड़ा पड़ा जवाब देता रहा.

७ एक मुसल्मान बीमार था. गुलाम से कहा, कि फ़ुलाने हकीम के पास जाकर दवा ला. उसने कहा, शायद हकीम

जी इस्वक्त घर में नहोवें. कहा, होंगे, जा. तब उसने कहा अगर मुलाकात भी होवे, लेकिन दवा नदें. तब कहा रुक्मः हमारा लेजा, अल्वक्तः देंगे. फिर कहा, कि जो उन्हीं ने दवा भी दी, अगर फ़ाड़दः नकरे. कहा, ऐ कम बख़्त! यहीं बैठा तन्हीदें बान्धा करेगा या जाएगा? कहा, साहिब! फ़र्ज़ किया कि अगर फ़ाड़दः भी करे, तो हासिल क्या? आखिर एक दिन मर्ना बर हक्क है; जैसा अब मरे तैसा तब मरे.

४ ८ कोई मनुष कहीं को चिठी लिखता था; एक पर्देशी उस के पास आ बैठा, और उस के लिखे को देखने लगा. तो उस ने चिठी में लिखा, जो बज़त सी बातें लिखनी थीं, सो नहीं लिखी गईं क्यूं कि मेरे कने एक निपट चिविल्ला बैठा है, और इस चिठी को देखता है. वुह बोला, अपने भेद की बात चीत जो लिखनी हो, सो लिखते क्यूं नहीं? मैं ने तो कुछ तुम्हारा लिखा हूँआ नहीं देखा. तब लेखक ने उत्तर दिया, भला, जो तुम ने मेरा लिखा हूँआ नहीं देखा; कहो तो, यह क्यूंकर जाना जो मैं ने यूं लिखा है? इस बात से बज़त लजाया; और चुप हो रहा.

५ एक मिचक किसी गांव में कितने एक लोगों को भिचा देता था, इस में कोई गंवार भी वहां आ बैठा, और लगा उस का मुंह देख देख बेचैन हो रोने. इस को रोता देख सब ने जाना कि यह कोई बड़ा कोमल सुभाव है जो इतना

रोता है. एक ने इस से पूछा, कि भाई! सच कह, तू जो इतना रोता है, तेरे मन में क्या आया है? सिचक को उंगली से बता बोला, कि इन मियां की डाढ़ी हिलती देख मुझे अपना मुआ हूआ प्यारा बक्रा स्मरण आया, कि जब न तब उस की भी इसी भांत डाढ़ी हिलती थी, इस लिये मैं रोता हूं. यह सुन सब खिलखिला उठे, और सिचक लज्जित हो चुप रहा.

१० एक राजा ने अपना लड्का किसी जोतकी को सौंपा, जो इसे जोतिक सिखाओ; जब उस में यह पूरा हो, तो मेरे पास लाओ. पांडे ने बड़े प्यार और दुख से जितनी बातें उसकी थी, सो उसे अच्छे ढब से सिखाई. जब देखा वह लड्का बड़ा गुनी हूआ, तब राजा के साम्हने जाकर कहा, महाराज! आप का बेटा अब जातिक में चौकस हूआ; जब चाहिये उसे जांच लीजिये. राजा ने यह सुन्ते ही कहा, अब्ही बुलाओ. लड्का आया और हाथ जोड़के खड़ा रहा. राजा ने अपने हाथ की अंगूठी मुट्ठी में लेकर पूछा, कहो बेटा! हमारे हाथ में क्या है? उस ने कहा, कुछ गोल गोल सा है, जिस में छेद और पत्थर भी है. महाराज ने कहा, उसका नांव क्या है? बोला चक्की का पाट. तब राजा जोतकी के मुंह की ओर ताकने लगा. वुहीं वह हाथ जोड़ कर बोला, महाबली! गुन का कुछ दोश नहीं, यह मत की चुक है.



११ कोई पोस्ती जंगल में बैठा कटोरी में पोस्त घोल रहा था. दैवी किसी झाड़ूझूड़ से एक खरहा जो निकलके दौड़ा, तो उस के धक्के से दूध की कटोरी लुढ़क पड़ी. यह रिसाय के बोला, कि तुझ से क्या कहें ! भला, तेरे बाप ही से जा कर कहेंगे. इतना कह, कूंडी सोंटा कांख में दबा, नगर में जा, हर एक चौपाये को देखता चला ; निदान एक गधे को जो उस के बरन के समान था, पाया. तो गधेवाले से जाकर कहा, कि तेरे दूध पशु के बेटे ने मेरी पोस्त की कटोरी भरी छई लुढ़ा दी. उस ने कहा, कि जिसके बेटे ने लुढ़ाई है विसी से जाके कहो. यह सुन, वह गधे के पास जा, उस की पीठ पर हाथ रख, चाहे कि कुछ कहे, वोंहीं उस ने फिरकर एक ऐसी दुलत्ती मारी, कि यह बिचारा हाथ कर बैठ गया, और हंसकर बोला, कि क्यों न हो, जिसका बाप ऐसा हो, तिस का लड़का वैसा झूठा ही चाहे. इतना कह चला आया.

१२ दो जानपहचान मिलकर भ्रमन को निकले, और चले चले नदी के तीर पर पड़ंचे. तब एक ने दुसरे से कहा, कि भाई ! तुम यहां खड़े रहो, तो मैं शीघ्र एक डुब्की मार लूं. दूध ने कहा बज्रत अच्छा. यह सुन वह बीस रूपये दूध से सौंपकर, कपड़े तीर सर रख, जों पानी में पैठा, तों दूध ने चतुराई से वे रूपये किसी के हाथ अपने घर भेज दिये. उस ने निकल, कपड़े पहन, रूपये मांगे. यह बोला लेखा सुन

लो. उस ने कहा, अभी देते अबेर भी नहीं हई, लेखा कैसा ? निदान दोनों से बिवाद होने लगा, और सौ पचास लोग घिर आये. उन में से एक ने रूपयेवाले से कहा, कि अजी ! क्यों झगड़ते हो, लेखा किस लिये नहीं सुन लेते ? हार मान उस ने कहा, अच्छा कह. वह बोला, जिस काल आप ने डुब्की मारी, मैं ने जाना डूब गये ; पांच रूपये दे तुम्हारे घर संदेशा भेजा ; और निकले तब भी और पांच रूपये आनंद के दान में दिये ; रहे दश, सो मैं ने अपने घर भेजे हैं, विन की कुछ चिंता हो तो मुझ से टीप लिख्वा लो. यह धांधल्पने की बात सुन, वह विचारा बोला, भला भाई ! भर पाये.

१३ एक कच्कुए और कौवे से बड़ी प्रीत थी, काम पड़ने से एक एक का सहारा करता. एक दिन किसी चिड़ीमार ने कौवे को पकड़ा, तब कच्कुए ने चिड़ीमार से कहा, कि तुझे इस के लेजाने से हाट में क्या मिलेगा ? बोला, दो पैसे. कहा, जो तू इसे छोड़ दे, तो मैं तुझे एक मोती दूं. कहा अच्छा. उस ने डुब्की मार के मोती ला दिया ; पर इस ने कौवे को न छोड़ा. तब कच्कुए ने कहा, कि मैं ने मोती तो तुझे ला दिया, अब इसे क्यों नहीं छोड़ता ; बोला, एक मोती और ला दे, तो छोड़ दूं, नहीं तो नहीं छोड़ूंगा. इस ने कहा, अच्छा. तू इसे छोड़ दे, मैं ला देता हूं. वह बोला, मैं तेरी बात को कैसे प्रतीत करूं ? कहा इस ने, मैं झूठ नहीं

बोल्ता. इस बात के सुनते ही उस ने कौवे को छोड़ दिया, और इस ने दूसरा मोती ला दिया. फिर चिड़ीमार दूसरे मोती को छोटा देख बोला, कि यह मैं न लूंगा, इसी के समान का ला दे. इस ने कहा, यों तो नहीं, परं जो तू यह मोती मुझे दे, तो मैं इस के समान का वहीं से देख लाऊं. मारे लालच के इस ने मोती दिया, वह ले डुब्की मार, बैठ रहा. एक पहर के पीछे इस ने घब्राके विसे पुकारा. तब उस ने आकर रिमियाय के कहा, कि तू बड़ा मूढ़ है जो मुझे पुकारता है; क्या तैं ने यह कहावत नहीं सुनी? जो कुछ खुदा करे सो हो, लेना एक न देना दो. यह सुन चिड़ीमार निरास हो अपने घर गया.

१४ एक दिन अक्बर बादशाह ने बीरबल से कोई बात कहेके उस का उत्तर पूछा. बीरबल ने वह उत्तर दिया, कि जो बादशाह के मन में ठहरा था. सुनकर शाह ने कहा, कि यही बात मेरे भी जी में आई है. बीरबल बोला, कि महाराज! यह वही बात है, जो सौ सियाने एक मत. शाह ने कहा कि, यह कहावत भी प्रगट है, जो सिर सिर अक्ल, गुर गुर बिद्या. फिर बीरबल ने कहा कि, महाराज! जो मन में आवे तो इस बात को जांच लीजे. कहा बज्रत अच्छा. दूसरी बात के सुनते ही बीरबल ने नगर में से सौ बुद्धिवान बुला भेजे, और दो पहर रात के समय बादशाह के सोहीं उन्हें एक सूना कुंड बताकर कहा, महाराज की आज्ञा है कि इसी



विरियां हर एक लोग एक एक घड़ा दूध का भरकर इस कुंड में ला डाले. बादशाह की आज्ञा को सुन्ते ही हर एक ने अपने जी में यह बात समझके, कि जहां निनानवे घड़े दूध के होंगे, तहां मेरा एक घड़ा पानी का क्या जाना जायगा ? पानी ही ला डाला. वीरबल ने शाह को दिखाया ; शाह ने उन सब से कहा, तुम ने क्या समझके मेरी आज्ञा को न माना ? सच कहो, नहीं तो भला न होगा. विन में मे हर किसी ने हाथ बांध बांध कर कहा, कि महाराज ! चाहो मारिये, चाहो कोड़िये, हमारे जी में यह बात आई, कि जहां निनानवे घड़े दूध के होंगे, वहां एक घड़ा पानी का क्या जाना जायगा ? यह बात सब के मुख से सुनकर बादशाह ने वीरबल से कहा, जो कानों सुन्ते थे सो आंखों देखा, कि सौ सियाने एक मता.

१५ अक्बर बादशाह की यह रीति थी, कि सदा फकीर का भेष ले, रात को नगर की गली गली नाके नाके में फिरते, और जिस दरिद्री कंगाल दुखी को देखते, उस का दुख दूर करते. एक दिन जौं निकले तौं देखते क्या हैं, कि कोई साहूकार की बेटी पार के ऊपर गोख में खड़ी रो रो बिसूर रही है. ये बोले, माई ! टुकड़ा भेजियो. वह रोटी देने आई ; इन्हों ने उस से पूछा, तू क्यों रोती है ? उत्तर दिया मेरा स्वामी बारह बरस से जहाज ले बनज को निकला है, उस का कुछ समाचार नहीं पाया, इस दुख से रोती हूं.



इतना सुन, रोटी ले, अभीस दे, आगे बढ़े, तो देखा कि कोई रंडी रो रो चक्की पीस रही है. उसी भांति उस से भी पूछा. उन्ने कहा, मेरा खामी चोरी को गया है, उसे तीन दिन हूए, न जानूं जीता है कै मारा गया, इस दुख से रोती हूं. यह सुन वहां से भी चल निकले. फिर देखा, कि एक स्त्री नवयौवना खिड़की में बैठी डाढ़ें मार मार रोती है. उस से पूछा, तू क्यों रोती है? उन्ने कहा, मेरा खामा अल्प बयस्क है. इस बात के सुन्के ही बादशाह उदाम हो घर आये, और दूसरे दिन राजमंदिर में बैठ, बीरवल की ओर देख बोले, बीरवल ! वे तीनों बिस्त्रायं. बीरवल ने कुछ उत्तर न दिया. फिर बादशाह ने कहा, बीरवल ! वे तीनों बिस्त्रायं. बोला, हां महाराज ! इतनी बात के सुन्ते ही, बादशाह ने लीली पीली आंखें कर कहा, बीरवल इस का बखान कर, नहीं तो अभी मार डालता हूं. तू ने क्या समझ्के मेरी बात का उत्तर न दिया? बोला, एक समंदर बनज करे, और नित उठ चोरी जायं; बालक ही से नेह लगावे, वे तीनों बिस्त्रायं. इस बात के सुन्ते ही प्रसन्न हो बादशाह ने बीरवल को निहाल कर दिया.

१६ शाहजहां बादशाह ने दीवानिखास से ले गढ़ के पौर तक एक रस्सा बंध्वा दिया था, और उस में घंटालियां गुंथ्वा, छोर उस का बीच बाजार में डलवा दिया था, इस लिये कि जो कोई वादी आवे, सो उस रस्से को खैचे,

घंटालियां बाजें, और बादी की पुकार महाराज के निकट बिन बीचबिचाव के पड़ेंचे. एक दिन किसी भिस्ती का बैल भरी पखाल समेत उस रस्से के पास आन्कर खड़ा हूआ, भिस्ती किसी के यहां मशक डालने गया था ; बैल ने रस्से से सिर खुजलाया ; उस के सींग का झटका जो लगा, एको दांव सब घंटालियां बाज उठीं ; सुनते ही बादशाह ने कहा, देखो, कौन है ? लोगों ने झट समाचार दिया, धर्मावतार ! और तो कोई नहीं, एक भिस्ती का बैल है. आज्ञा की, कि उसे उस के स्वामी समेत ले आओ. लोग वोंहीं ले गये. बादशाह ने आज्ञा की, कि इस की पखाल का पानी तोलो कि कितना है ? तोलकर निवेदन किया, कि पृथ्वीनाथ ! साढ़े पांच मन है. सुनते ही बादशाह ने आज्ञा की, कि आज से साढ़े तीन मन पानी से अधिक नगर में कोई पखाल न बनावे. उसी घड़ी डोंडी फिर गई, तभी से साढ़े तीन मन पानी से अधिक पखाल नहीं बनती.

१७ लाड़ कपूर एक दिन अकबर बादशाह के वोंहीं अच्छा गाये ; शाह ने रीझकर हाथी दिया, ये ले आये. वरस एक पीछे इन दोनों भाइयों के जी में आया कि आज हाथी का आहार चलकर देखें कितना खाता है, और किस प्रकार खाता है ? निदान आहार के समय मूंडा बिक्रा बिक्रा हाथी के पास जा बैठे, और उसका खाना देख निपट चकित और सोच में हो आपस में कहने लगे, कि भाई जी ! बादशाह

ने यह हमारे पीछे कोई बड़ी विपत लगा दी, न इसे बेंच सकें; न किसी को दे सकें; जो यह कई दिन यहां रहा, तो इसके खाने के आगे हमारा गाना बजाना सब मिट्टी में मिल जायगा. इतना कह, कुछ मन में समझ, ढोलक तंबूरा उसके गले में डाल छोड़ दिया. उसने नगर में जा धूम की. और नगर के लोगों ने जा बादशाह के यहां पुकारा की. शाह ने कहा, देखो किस का हाथी है? किसी ने आ कहा, महाराज! लाड़ कपूर का. आज्ञा की कि उन्हें बुलाओ. कहने के साथ ही वे आन उपस्थित हुए. देखते ही क्रोध कर महाराज ने कहा. कि क्यों वे! तुम ने हाथी क्यों छोड़ दिया? उन्होंने हाथ बांधकर कहा, महाराज! हम को जो विद्या आती थी सो बरस दिन में सब मिखला, ढोलक तंबूरा उस के हाथ दिया, इस लिये कि बादशाही नगर है, इस में जाकर कमावे, और कुछ विस में से आप खा हमें खिलावे. इस रहस के सुनते ही प्रसन्न हो बादशाह ने उनका अपराध क्षमा किया, और हाथी के लिये एक गांव दिया.

१८ कोई कायथ सदा अपने बेटे को समझाता, और यह कहता, कि बाबा! संसार बुरी ठौर है, कर तो डर, न कर तो भी डर. उस का बेटा सुनकर यह उत्तर देता, लाला जी! बुरी बुरे के लिये है, कर तो डर, न कर तो न डर. निदान जब न तब उन दोनों में यही बातचीत होती. एक दिन उस ने अपना वह घोड़ा असवारी को मंगवाया, कि जिस

पर कभी न चढ़ा था. घोड़े के आते ही, बाप ने बेटे से कहा, बाबा ! इस पर तुम चढ़ो, हम देखें. बेटे ने भी यही कहा. निदान बज्जत सी कहा सुनी के पीछे उस का बाप ही अश्वार ह्मआ, और बेटा पीछे पीछे देखता चला. इस में कई एक जनों ने देखकर कहा, यह क्या अभागी है ? कि गोर में पांव लटका चुका, और तौ भी इस की चोप नहीं गई ; जुवा घेठा पीछे जूती चटकाता आता है, और आप घोड़े पर चढ़ा जाता है. यह सुन वह उतर पड़ा, और बेटे को चढ़ा, आप पीछे पीछे देखता चला. फिर कई लोग देखके बोले, कि देखो, यह क्या निकसा और कपूत है, जो आप आरुढ़ हो बाप को जलेव में दौड़ाता है. यह सुन, आगे बढ़, वे दोनों चढ़ लिये. तब कोई बोल उठा, कि ये क्या निलज्ज हैं जो एक घोड़े पर दो लद लिये हैं. यों सुन, वे दोनों उतर पड़े, और साईस ने घोड़ा डुरिया लिया, ये पीछे पीछे देखते चले ; तब इन्हें देख एक ने एक से कहा, कि भाई ! देखो, हराम का माल मुफ्त जाता है, और किसी के काम नहीं आता. इस बात के सुनते ही कायथ ने बेटे से कहा, क्यों बाबा ! लोगों के मुख से वचने का कोई और उपाय हो तो करो, सुझसे तो अब कुछ नहीं बन आती. निरुत्तर हो बेता बोला, लाला जी ! तुम सच कहते थे, संसार बुरी ठौर है, कर तो डर, न कर तौ भी डर. इस का कुछ उपाय नहीं.

१६ किसी ठौर पर कोई मुक्का बैठा लड़के पढ़ाता था,



कि एक लड़के के बाप ने आकर उसे उलहना दिया, मियां साहिब ! मेरे बेटे को आप ने कुछ न सिखाया पढ़ाया ; देखो, अबतक छोकरों के साथ वह खेलता फिरता है, और मेरा कहा नहीं मानता. इतनी बात के सुनते ही मियां जी रोसकर बोला, कि हां जी, नेकी बरवाद गुनह लाजिम. मैं ने एक बरस परिश्रम कर, लिखा पढ़ा गधे से मनुष बनाया, और तुम ने यह बात कही, अब मुझे तुम से कुछ लेने पाने की आस न रही. यह निरास की बात सुनकर लड़के का बाप तो मियां जी को बज्रत सा भरोसा देके चला गया ; पर एक धोबी और धोबिन बड़े धनी, जिन्हों ने मियां जी के मुंह यह बात गैल में खड़े होके सुनी थी, कि मैं ने तुम्हारे लड़के को बरस दिन में लिखा पढ़ा गधे से मनुष किया, वे दोनों स्त्री पुरुष आ उपस्थित हुए, और हाथ जोड़कर बोले, कि मियां जी ! जितने रुपये चाहिये लीजे, और मेरे भी गधे को मनुष बना दीजे. मुल्ला ने उन दोनों की बात सुनके मन में विचारा कि ये हिये के अंधे, मत के हीन, गांठ के पूरे, मेरे भाग से आन मिले हैं, इन से रुपये क्यों नहीं लेता ? यह समझ, इन्हे उन से कहा, सहस्र रुपये दो, और गधे को बांध जाओ. इस बात के सुनते ही, वे झट तोड़ा दे गधा बांध गये ; और एक बरस पीछे फिर आन उपस्थित हुए. उन के देखते ही मियां जी ने कहा, कि दो दिन पहले आते तो उसे पाते ; अब तो वह जाके जौनपुर का काजी हुआ. उन्हीं ने पूछा,

कि अब हम उसे क्योंकर पावें? मियां जी ने कहा, कि तुम उस के बांधने की रस्सी और दाना खाने का नंदोला ले जाके सोहीं खड़े हो दिखलाओ; जब वह पहचानके तुम्हें पास बुलावे, तब तुम निराले ले जाके सब वृत्तांत कहियो, अपना बौरा सुनकर वह तुम्हें बज्जतेरा डरावेगा, पर तुम न डरियो, और कहियो, जो तुम हमारी बात न मानो, तो चलकर मियां जी से पूछ लो. निदान वे दोनों जौनपुर गये, और उसी भांति करने लगे; तब काजी ने इन दोनों को पास बुलाकर पूछा, कि तुम यह क्या करते हो? बोले, निराले चलो तो इस का वृत्तांत कहें. काजी उन्हें निराले ले गये; फिर उन्होंने ने सब वृत्तांत कह सुनाया. काजी समझा, किसी ने इन्हें बहकाया है, इस से इन की बात बिन माने किसी भांति मेरा पीछा न छोड़ेंगे. यों समझ, काजी ने कहा, जो तुम ने कहा सो सब सच; पर अब तुम हम से क्या चाहते हो? ये बोले, हम अपुत्रक हैं, हमारा धन संपत का मीरा होके मरने से मिट्टी दीजो, यही हम चाहते हैं. निदान मारे लाज के काजी ने उन की बात मान ली इस लिये कि कोई और न सुने.

२० अकबर बादशाह के साम्हने एक दिन मियां तानसेन ने सूरदास का यह बिसनपद गाया; जसुदा बार बार यह भाषै, है कोई ब्रज में हित् हमारौ चलत गोपालहि राखै. बादशाह ने इस के अर्थ पूछे; मियां ने कहा, जसुदा घड़ी

घड़ी यह कहे है, है कोई ब्रज में मित्र हमारा जो चलते हए गोपाल को रखे ? मियां तो गाय समझाय चले गये ; इस में आये वीरबल ; महाराज ने उन ने भी उस का अर्थ पूछा ; वीरबल बोले, धर्मावतार ! बार कहते हैं पौर को, सो जसुदा पौर पौर यह कहती है कि है कोई ब्रज में मित्र हमारा जो गोपाल को न जाने दे ? इतने में राजा टोड़लमल आये ; महाराज ने उस से भी अर्थ पूछा ; कहा पृथ्वीनाथ ! जसुदा कृष्ण की मा, बार कहते हैं पानी को, और द्वार को ; सो पानी का द्वार हृत्वा घाट ; इस से अर्थ यह हृत्वा, कि जसुदा घाट घाट यह कहती है, कि है कोई ब्रज में मित्र हमारा कि गोपाल को चलने से फेर रखे ? इस बीच आये मुल्ला फ़ैज़ी ; बादशाह ने उन से भी विस का अर्थ पूछा ; उत्तर दिया, कि बार व मन्त्रि आव ओ दर ; यहां आव से मुराद है आंसू, और दर से मुराद है आंख ; इस से मन्त्रि ने निकले, कि जसुदा रोकर यह बात कहती है, कि है कोई ब्रज में दोस्त हमारा जो गोपाल को न जाने दे ? इस बीच आये नवाब खानखानान ; बादशाह ने उन से भी उस का अर्थ पूछा ; तब नवाब ने कहा, कि धर्मावतार ! इस विसनपद का अर्थ किसी और ने भी कहा है ? इस बात के सुनते ही, जिस जिस ने जो जो अर्थ कहे थे, महाराज ने कह सुनाये. तब नवाब ने कहा, महाराज ! ये तो उस विसनपद के अर्थ नहीं, पर हां, हर किसी ने अपने मन का अनुभाव बखान

किया. बादशाह ने पूछा, सो क्या ? बोला, वह विचारा कलावंत जैसे एक नौम तीम शब्दों को घड़ी घड़ी कहता है, उस के मन में यही ध्यान बंधा, कि जसुदा घड़ी घड़ी कहती है. और बीरबल जात का ब्राह्मण, पौर पौर का फिरनेवाला ; उस के भी मन में यही ध्यान बंधा, कि जसुदा पौर पौर कहती है. और टोड़लमल मुतसद्दी, उस के ध्यान में यह बूझ पड़ा, कि जसुदा घाट घाट कहती है. और फ़ैजी कवि, बिन रोने के और अर्थ न सूझा, इस से उस के ध्यान में आया, कि जसुदा रो रो कहती है. यह बात सुनकर बादशाह ने कहा, भला अब तुम कहो, उस का क्या अर्थ है. निवेदन किया, कि पृथ्वीनाथ ! बार कहते हैं बाल को, सो जसुदा का बाल बाल यह कहता है, कि है कोई ब्रज में मित्र हमारा जो गोपाल को न जाने दे. अर्थ के सुनते ही, बादशाह ने प्रसन्न हो सब को प्रसंभा को, और ब्रज भाषा के विस्तार को बहुत सराहा.



چانڊنيان کسين هون - ڪيا دخل ڪه اڪ مورا بران مين رڃنا يا  
سوراخ هوو؟ چنانچه نواب خاندوران و مظفر خان مرحوم کي ناموس  
ڪي رڻيون پر بيشتر موڙي مڀلي چانڊنيان هوتين تمين \* علي هذا  
آلقياس ميانون پر بهي - باوجود اسڪي ڪه اڪ بپاي مير بخشي  
تها - اور دوسرا هفت هزاري \* في آلاوع تقاضا غيرت ڪا پري هي -  
ڪيونڪه جس ڪا ميانه رته اڪ جهمڪڙي کي ساڻه نڪلي - مقرر  
تماشا يون بازار يون کي جي مين آوي ڪه اس مين ڪوي چمڪ  
چانڊني رشڪ پري جلوه گر هوگي \* پس زنانِي ساري کي رته يا مياڻي  
ڪا پرتڪلف هونا بعضي بعضي تڻه اميرون کي نزديڪ بهي سخت  
معيوب هي \* اصل ڀه هي ڪه ساري اسڪي في الحقيقت آچي هي -  
طور طرز اپني اپني پسند پر موقوف هي \* پر هڪکولي بهت بري \*  
اور سواي اس کي بهي بهت سي سواريان صاحب سليقه لوگون تي  
اور ڪاريگرون تي بنوائين اور بنائين \* چنانچه ملوڪ و سلاطين کي  
واسطي تخت و نالڪي - اميرون کي لڻي جهالدار پالڪي - اور شهزاديون  
وزيرزاديون و اميرزاديون کي واسطي مهادول چونڊول سڪڻپال مياڻي -  
اور غريبن کي عورتون کي لڻي ڏولي \* تا ڪوي نجيب زادي  
اشراف زادي پياده پا نه نڪلي - اور اس کي قد و قامت ڪو ڪوي نه  
محرم نه ديکهي \*

ديکھي تو اُپني تخت پر پھر پاؤن نرکھي \* پر ساتھ ان خوبون کي بهي  
 اُمر اُس مين براي تفنن طبع کبھو کبھو سوار هوتي هين \* اور بعضي  
 بڑي آدمي ميرزا منش هر چند کہ چڑھتي کم هين - ليکن هر موسم  
 کا ساز اُنکي سوار کي رتھ پر هوتا هي \* چنانچھ گرميون مين خس  
 کا - اور برسات مين موم جاميکا - جازون مين باناتي \* پر اکثر اُس  
 مين مہاجن صراف جوھري مُتصدّي سوار هوتي هين - يا عورات هندو  
 مُسلمان کي \* اور بعضي اوباش بيگمين يا بانکي کسيان اُپني رتھون  
 پر نہایت جھنجھماتي ساز سجاو - بيلون کي گلون مين گھنگھرو سينگون  
 پرسوني روپي کي سنگوتيان - اور ساونگيون مين تالان جھانچھ - جوون  
 مين زنگ لگوا بندھوا رکھوا - سوار هوکر بڑي تھسي سي ميلي تھيلي  
 مين پھرتيان هين - يا باغون کي سيرين کرتيان هين \* واقعي اُنکي آمد  
 سي تماشاين کي هوش و حواس جاتي هين - گویا جھن جھن کرتي  
 ہوئي پريون کي تخت چلي آتي هين \*

بيت \* جهان هوتا هي يون اُنکا گذارا - کسي رھتي هي وهان  
 تاب نظارا؟ کہان هوتا هي حاصل لطف دیدار؟ ہر ایک بن جاني  
 هي بس نقش ديوار \* جو اس مين اُٹھ گیا پردہ هوا سي - جھمکڑا  
 ايک نظر آيا ادا سي \* جو وہ بجلي کي بهي يون سامني آئي - تڑپہ  
 کراسکي آگي لوٹ هي جائي \*

اور صاحب عصمت بيبيون کي رتھون پر گھٹا ٹوپ پڑي ہوئي -

بعضي اشرار عيار احمد آباد گجرات مين وهان كي بيلون كو گارڀون مين  
جوت سوار هو رهڙني ڪو جنگل مين آبي تهي - اور مال متاع مسافرون  
سوداگرون ڪا لوٽ لڄائي تهي \* هر چند سوار گهوڙي ان ڪي پڇهي  
ڏالتي - ليڪن ان ڪي گرد بهي نپاتي \* اور به بهي مشهور هي - ڪه گاڙي  
خاص اختراع اهل هند ڪا هي \* بيٽهي والي اس ڪي گرمي سڙي  
آندهي مين مين نهايت آرام پاتي هين \* فراغت سي چار آدمي  
گپ شب ڪڙي هوي بيٽهي چلي جاتي هين - اور سفر مين ڪيفيت  
حضر ڪي اٿڻاڻي هين \* ليڪن اس ڪي پهري دو هوي هين - چپڙي دار  
هو يا منڍي \* اگر ڏهاڻچا اس ڪا گچھ چٽاپي ڪي ساڻه هلڪا هو تو  
منجھولي ڪهلايگي - اور بهت چوٽا اور سبڪ هوگا تو گيني - اس ڪي  
بيل بهي حد چوٽي هوي هين - انهن گيني ڪهي هين - قسم هين  
انڪي عليحدہ هي \*

اور چار پهريون ڪي رڻه وه اس سي ڪهن بهتر هي - به نسبت  
اسڪي اونچي نڇي سي ڪم ڪڙي هي - هچڪولا بهي اس مين تهوڙا لکڻا  
هي \* امير امرا ڪي سواڙي ڪي قابل هوي هي \* في آلاوڪ بعضي تو  
ايسي هي خوش ڏول سبڪ نقاشي دار هوي هي ڪه ديکھي والي نقش  
ديوار بن جاتي هين \* اور ساز بهي اس پر باناتي سادي يا ڪارچوي و  
غيره نيت صناعي اور چمڪ ڪي ساڻه \* اگر سورج اسوقت زمين  
پر هوي - تو اپني رڻه سي اتر اس مين آبيٽهي \* اور راجه اندر بهي

ديکھا مَينَ ني کي اِيک کُتا کِسي لومڙي کي پيڇهي دَوڙنا هي اور  
 دانتون سي هڏي اُسکي پاڻن کي چابتا هي - بيجاري لومڙي لنگري  
 پاڻن سي غار مين بھاگ گئي اور کُتا ٻهرا \* وهين اِيک پيادي ي  
 پتھر کُتي کو مارا کي پاڻن اُسکا ٿوٺ گيا \* پياده هنوز کئي قدم نه گيا  
 تنها کي اِيک گهوڙي ني لات جو پاڻن پر اُسکي ماري تو اُسکي بهي ٿانگ  
 ٿوٺ گئي \* وه گهوڙا بهي دور نه گيا تنها کي پاڻو اُسکا سوراخ مين آگيا  
 اور ٿوٺ گيا \* تب مين مستي سي هوش مين آيا اور دل سي اپني  
 کها ديکھا تو ني ان سبھون ني کيا کيا کام کئي اور کيا کيا پائي ؟ خبردار  
 هو کي نڇهي دِکھلائي هين کي جو کوئي وه کام کري کي لائق اُسکي نهين  
 وه ايسا کچھ ديکھي جو نه ديکھا هو \* آخر مين غفلت سي باز آيا  
 اور توفيق کا دروازو مڇھ پر کھلا \*

---

EXTRACT FROM THE 'ARĀ,ISH-I MAHFIL'

هندوستان کي بيلون مين گجراتي بيل سب طرح سي اچھا هي \*  
 هر چنڊ کي ناگورا بهي اور بيلون سي بمرتبہ بهتر هي - ليکن اُسکو  
 نهين لکنا \* صورت شڪل اُس کي نهايت خوب - ڏيل ڏول نيٺ  
 خوش اسلوب - قد و قامت مين بهي بلند - بادشاه وزير و فقير هر  
 کسي کي پسند \* قدم ايسا چلي کي رهوار ترڪي نه پھنچ سڪي -  
 دَوڙي اتنا کي چالاڪ تازي پيڇهي ره جائي \* يون سنا هي کي سابق



عالم تہا اُسکو الہام ہوا۔ بادشاہی نہ عبارت ہی اس سی کہ دروازہ عیش و کامرانی کا اپنی اوپر کھولی بلکہ بادشاہی پاسبانی ہی کہ اُورون کی رنج کو اُتپاکر خلائی کی نگاہبانی کری۔ اور ظالمون کی دستِ ظلم کو مظلومون کی دامن سی کوتاہ کری \* جب شکارگاہ سی بارگاہ کی طرف چلا اور میدان سی شہرمین پہنچا خلقت کو بلاکہ فرمایا کہ آی گروہ اب تک میرا دیدہ دل حق بینی سی بند تہا۔ آج الہام سی مین فی دریافت کیا اور خوابِ غفلت سی جاگا \* اُمیدوار ہون کہ آج کی دن سی کسی ظالم کا دستِ ظلم رعیت پر نہ پہنچی اور کسی جفاکار کا پائو کسی غریب کی گہر کی گرد نہ جاپی \* حاجیون کو فرمایا کہ یہ خوش خبری شہر کی چھوٹی بڑون کو پہنچا دو \* اس منادی سی رعیت کی جان مین جان ہوئی۔ اور گل مراد کی اُنکی اُمیدوار کی باغ مین کھلی \* القصہ مظلوم نوازی و ظلم گدازی اُسکی کمال مرتبی پر ہوئی۔ اور عدالت اُسکی ایسی پھیلی کہ بکری کا بچہ شیرنی کی تہن سی دودھ پیتا اور تدری باز کی ساتھ بازیان کرتا \* اسواسطی لقب اُسکا شہداد ہوا \* درگاہ کی محرم رازون مین سی کسی فی پوچھا کہ اگلی آئین کو چھوڑ طریق عدالت کی شروع کرنی کا سبب کیا ہی ؟ بادشاہ فی ماجرا بیان کیا اور کہا کہ سبب اس غفلت سی بیدار ہونی کا اور ہشیاری کا یہ ہی۔ کہ ایک روز شکارگاہ مین ہر طرف گھوڑا دوڑاتا تہا اور نظر کرتا تہا۔ اکایک

سي ڪوئي آيسا هي جو اس مشورت مين حاضر نهين هي؟ سڄون  
 ني عرض ڪي ڪه فلانه بگلا نهين هي \* حضرت ني گهوڙي ڪو اُسڪي بلاني  
 ڪي لئي بهيجا۔ اُسنِي ايڪ گوشي مين قناعت ڪرڪي خلق سي ملنا  
 ترڪ ڪيا تها گهوڙي ڪي بات نماني اور باهر نه نڪلا \* دوسري بار ڪٿي ڪو  
 بهيجا ڪه اُسي لي آ۔ بگلا اُسڪي ڪهني سي حضرت ڪي بارگاه مين  
 حاضر هوا۔ حضرت ني فرمايا ڪه مڄهي ايڪ مشورت ڪي واسطي  
 بلايا هي۔ تب آب حيات پيني ڪا ذڪر درميان لايا \* اُسنِي ڪها  
 آب حيات آب هي اڪيلي پيوينگي يا دوستون خير خواهون ڪو بي  
 پلاوونگي؟ حضرت ني فرمايا ڪه صرف ميري لئي آيا هي اورون ڪي  
 ديني ڪي اجازت نهين هي ڪيونڪر دنون؟ اُسنِي عرض ڪي آي جهان  
 پناه همدم اور دوستون سي جدا هوڪر زندگي ڪرني ڪيا ڪيفيت رڪپتي  
 هي؟ آب ڪو خدا ني دنيا مين سردار ڪيا هي بغير مددگارون ڪي ڪوئي  
 ڪام سرانجام نهوگا \* حضرت ني اُس سچي دورانديش ڪي بات پر  
 آفرين ڪي اور آب حيات پهر ديا \*

۹ نقل هي ڪه اگلي زماني مين ايڪ بادشاه ني دست ظلم ڪا  
 دراز ڪيا تها۔ اور قدم عدالت ڪي راه سي باهر رڪها تها \* رات دن  
 لوگ ظلم سي اُسڪي خدا ڪي درگاه مين نالان تبهي۔ اور اُسي لعنت  
 ڪرني تبهي \* ايڪ دن بادشاه شڪار ڪوگيا اور به سبب اِسڪي ڪه فضل  
 الهي شامل حال تها ايسي ايڪ ميدان مين جهان بي تعلقي ڪا

جُوهَا سَو من لوها کھاتا هِي وهان کا چوهي مار پي ايک لڙکي کو اُٿيا  
 سکتا هِي \* اُسني حَقِيقَت دريافت کي اور کها کچھ انديشه نکر چوهي  
 ني تيرا لوها نِهين کھايا هِي \* جَوَاب دِيا کهُ تُو پي پَرِشان نِهو کهُ  
 موشِگِير تيري لڙکي کو نِهين لي گيا هِي - ميرا لوها مُجھي دي اور  
 اپنا لڙکا تُو لي \*

۸ نقل هِي کهُ حضرت سُلَيمان کي حُکومت کي آيام مِين (کهُ وَه  
 تمام جاندارون کي گيا آدمي کيا سَواي اُنکي بادشاه تها) اُسکي حُضور  
 ايک دانا عالم غِيب سي پيالهُ آب حَيات کا بھر کر لایا اور عرض کي  
 کهُ الھام سي مُجھ پَرِيون کھلا هِي کهُ اگر آب اس پيالي کو نہ پيوين  
 جلد اس جھان سي رُخصت هويون - اور جو پيوين تو عُمردار هُو \*  
 اب يہ پيالهُ آب حَيات سي بھر کر لایا هُون - جي چاهي پِيجِي  
 اور قِيامت تلک زِيست کِيجِي - يا نہ پِيجِي اور مُلکِ عَدَم کو  
 کُچ فرماي \* حضرت سُلَيمان دِل مِين اپني سوچا اس کام مِين  
 عقلمندون سي مشورت کيا چاهِي \* حَسبُ اَلْحُکْم اُس کي دانا اور  
 دُوراندِيش هر گُروہ کي کيا اِنسان کيا حَيوان سب حاضر هُئي - اُس  
 مَخْفِي بھيد کو اُن سي ظاهِر کيا \* تب هر ايک ني زِندگي کي لِي  
 دِل پسند باتين کھين \* حَاصِل اُنکا يہ هِي - کهُ نَقْدِ عَمْرُوہ دَوْلَت  
 هِي کهُ بَمَدَدِ عَقْل کي اُس سي خُوبيان بھم پُھنچائِي - اور رِضا  
 خُدا کي حَاصِل کِيجِي \* غرض سب کي راي يہي تھري کهُ حضرت  
 پيالهُ آب حَيات کا پيوين \* سُلَيمان فرمايا کهُ ميري مُلک کي دانائون

ڪو آيا اور لوها مانگي دوست کي پاس ڳيا۔ وه پيچ ڪر تصرف مين  
 لايا تها \* ڪهني لگا اي بهائي تيري لوهي ڪو مين ني گهر کي ڪوني مين  
 رکها تها۔ اور اس بات سي مين غافل تها ڪه اس ڪوني مين چوهي ڪا  
 بل هي۔ جب تلڪ معلوم هو چوها فرصت پاڪر سب ڪا سب ڪها  
 ڳيا \* سوداگر اس بات ڪو جهوٽه سمجه ڪر ڪوٺي تدبير سوچتا تها۔  
 اور بظاهر ڪهتا تها ڪيا بعيد هي؟ چوهي ڪو تو لوهي سي ڪمال  
 لفت هي۔ اور وه دانتون سي لوها چبا سکتا هي \* وه جهوٽا اس  
 بات سي خوش هوا اور دل مين ڪها يه بڑا نادان هي ڪه ميري باتون  
 پر ٻول ڳيا اور لوهي سي دست بردار هوا۔ بهتر هي ڪه اپني ڪام کي  
 مضبوطي ڪي لئي اسڪي آڃ کي روز ضيافت ڪرون \* تب اسڪو گهر مين  
 ليگيا اور دعوت کي تياري ڪرني لگا \* سوداگر ني ڪها آڃ مجھي ضرور  
 ڪام هي ڪل آونگا \* غرض اسڪي گهر سي چلا اور اسڪي جهوٽي لڙڪي ڪو  
 چرا اپني گهر لڳا ڪر چها رکها \* فجر وعدي پر دوست کي گهر آيا اور  
 اسڪو پریشان ديهڪر پوچها اي بهائي تم ڪيون گھراي هوي؟ ڪها  
 ڪل سي بيٺا ميرا جو نور چشم اور سرور دل تها غائب هوا هي۔ بهتر  
 ڏهونڏها ڪجه پتا نپايا \* بولا ڪل جو مين تمھاري گهر سي نڪلا اسي  
 شڪل کي ايڪ لڙڪي ڪو جو تم بتائي هو مين ني ديهڪا ڪه ايڪ  
 چوهي مار اٿئي اڙا چلا جاتا هي \* تب وه چلايا ڪه اي بيوقوف نا  
 ممڪن بات ڪيون زبان پر لاتا هي؟ موش گير لڙڪي ڪو ڪيونڪر لي اڙيگا؟  
 سوداگر ني هنسڪر ڪها اس سي ڪجه تعجب نڪر ڪيونڪه جس شهر ڪا





پهان ايڪ آفتابه اشرفيون سي بهرا هُئا ڪُڙا هي - نڪال کي اپني ڪام مين لا \* ڪسان ني جب وه جڳهه ڪوڊي اور بُلبل کي بات سچ هُئي ڪها - اي بُلبل عجب هي ڪه آفتابه زمين کي نچي نچي نظر آيا - اور دام خاڪ کي اوپر توني نه دیکها \* بُلبل ني جواب ديا تو نهين ڄانتا هي جب قصا پهنچي نه ديدہ دانش مين روشني رهي - نه تدبير عقل کي کچھ فائده ڪري \*

۶ نقل هي ڪه اگلي زماني مين ڪوئي بادشاهه ايڪ بازو بهت پيار ڪرتا تها - اور وه هميشه بادشاهه کي هاته پر بيتها رهتا تها \* ايڪ روز باز ڪو هاته پر بيتها ڪر شڪار ڪو گيا - اتفاقاً ايڪ هرن سامهني نظر آيا \* بادشاهه ني ڪمال شوق سي اُسکي پيچي گهوڙا ڏالا اور اُسکو پکڙا \* ملازم درگاهه اگرچه پيچي لڳي چلي آئي ته تي پر ڪوئي بادشاهه تلڪ نه پهنجا تها \* اس مين بادشاهه پياسا هوڪر هر طرف پاني کي تلاش مين گهوڙا ڏوڙاتا تها \* آخر ايڪ دامن ڪوه مين پهنچڪر دیکها ڪه پهڙ پر سي پاني ٽپڪتا هي \* ترڪش مين سي پيالہ نڪال نچي رکها ڪه قطري جو ٽپڪتي مين اس جمع هون - اور پيالہ بهر جاري \* جب پيالہ بهر چڪا چاها ڪه پئي باز ني وونهين پر مارا - تمام پاني گر گيا \* بادشاهه ني اس حرڪت سي خفا هوڪر پهر پيالي ڪو اُسي پتھر کي نچي رکها \* دير کي بعد جب بهر چڪا چاها ڪه منہ لڳاوي - باز ني پهر وهي حرڪت کي - اور اس پاني ڪو بهي گرا ديا \* بادشاهه

شادمانِي سِي هرايڪ شاخ اُسڪي زياده \* هر صبح پھول کھلتي اور  
 باغبان انھين ديكھ ڪر خوش هوتا \* ايڪ روز پھولونڪا تماشا ديكھي  
 ڪو نڪلا تپا - ايڪ بلبل ڪو ديكھا ڪه منھ ڪو گل کي صفحي پر رکھي  
 ڇھڇھي مار رھي تھي - اور اُسڪي رنگين پتيون ڪو اپني تيز چونچ سِي  
 توڙي تھي \* باغبان گل کي پریشاني ديكھ بي صبر هوا - اور بلبل سِي  
 رنجيده هوڪر فريب ڪا جال راه مين ڇھايا - اور حيلي کي داني ڌال  
 ڪر اُسي پڪڙ پڻجري مين بند ڪيا \* اُس بيدل بلبل ني طوطي کي مانند  
 زبان ڪڍولي اور ڪها - آي عزيز مجھ آزرده خاطر ڪو ڪيون قيد ڪيا توني؟  
 جو ميري خوش آوازي مجھي اس بات پر لائي تو ميرا آشيانه تيري  
 هي باغ مين هي \* اگر ڪوئي اور بات تيري خاطر مين آئي هو اُس  
 سِي مجھي اطلاع ڪر تو صبر ڪر کي چپ رھونگي \* ڪسان ني ڪها نھين  
 جانتِي هي ڪه توني ميرا ڪيا احوال ڪيا - اور گلون پر جو وسيله ميري  
 زندگي ڪا هي ڪيا خرابي لائي - اور مجھي بسبب اُسڪي ڪيسا آزرده  
 ڪيا؟ بلبل بولي اس بات سِي درگذر - اور سوچ تو سڀي ڪه مين  
 اتني تصور سِي جو ايڪ گل ڪو پریشان ڪيا پڻجري مين بند هوئي -  
 اور تو جو دل ڪو رنجيده ڪرتا هي تيري حالت ڪيا هوگي؟ اس بات  
 ني اُسڪي دل مين اثر ڪيا بلبل ڪو آزاد ڪر ديا \* بلبل اُسڪا شڪر ادا  
 ڪر کي بولي - جب توني مجھ سِي نيڪي کي تو البته مين بيبي اُسڪي  
 بدلي بھلائي ڪرون \* معلوم ڪر جس درخت کي نيچي تو ڪٿڙا هي

خداکي ٻي هوتي هي - علاوه ٻي - که اسي دنيا مين سيڪڙون رسواڻي  
 سي بدي کي سزا اسي ملتي هي - خصوص ان بڇارون پر ظلم  
 کڙي سي جو سواي درگاه خدا کي کوڙي آسرا نهين رکھتي هين \*  
 ايسي بد سلوڪي نکر که اس حال سي شتابي بلا مين گرفتار هوگا \*  
 وه ظالم جو شراب غفلت کا نشا اپني دماغ مين رکھتا تها اُسکي  
 راست گوڻي اور نيڪ اندوشي سي برهم هوکر بولا که ان باتون سي  
 مڃي درد سر ندي - اور ان افسانون سي رنجيده نکر اور خفا هوکر  
 اپني گھر گيا \* اڙسکه مال کار ظالمون کا اچھا نهين هي - قضاء  
 الهي سي اسي رات لکڙيون کي ڏھير مين آگ لڳي - اور وهان سي  
 گھر تلڪ پھنجي - جو گچھ اسباب تها جلکر خاڪ هوگيا \* فجر کي  
 وقت اپني دوستون مين بيٺھڪر افسوس مال کا کرتا تها - اور کھتا تها  
 ٻيھ آگ کھان سي لڳي ؟ وه درويش جسني اگلي روز نصيحت کي  
 تھي وهان آيا اور کھا - اي ظالم اب تلڪ تُو ني نهين معلوم ڪيا هي  
 که ٻيھ آگ مظلومون کي دل کي دھوئين کي هي \* اُسکي جو طالع  
 ياور تھي اس بات ني دل مين اُسکي تاثير کي - شرمندھ هو کر کھني  
 لگا سچھ هي که ٻيھ ظلم کا جو مين ني بويا تها اُسکا ثمره مڃي ملا \*  
 آخر اُس زبردستي سي درگذرا اور ظلم ڇھوڙ ديا \*

۵ نقل هي که کسي کسان کا ايڪ پھولا پھلا باغ تها \* گوشه چمن  
 مين ايڪ جھار گلاب کا تها نھال ڪامرائي سي تازھ - اور درخت



ور خدا کي شکر مين مُستغَرِق \* جب بحال آيا حلوائِي في اُس سي  
 سبب خوشي کا پوچھا \* اُسنِي کہا آي بھائي مين اِس طشت کو  
 دُنیا اور شہد کو دُنیا کي نِعْمَتين اور مَنجِيون کو شکر پرور نِعْمَت خوارون  
 کي مانند سمجھا \* اور اُنھين جو طشت کي کِناري بِيْتھين تھين مردانِ  
 آزاد کہ تقدیر کي حُکم سي دُنیا مين آئي پر اسمين جِي نہ لڳائي -  
 اور تھوڙي پر قناعت کي اور دُنیا کو ناچيز جانا \* اور جانِيو کہ جب  
 چُونرِي مَوْت کي ھلي جَنھون في اپني دِل کو تھوڙا سا اُسکي عشق مين  
 آلودہ کيا ھي وي سہج مين اِس بلا کي دام سي چھوٽينگي - اور جَنھون  
 ني تمام ھمت اپني دُنیا مين صرف کي ھي اور اُس تلخ مِثباس  
 في اُنکي مزاج کو خدا کي راہ سي پھيرا ھي آخروي رُسا ھونگي \*

۴ نقل ھي کہ اگلي زماني مين ايک ظالم تھا کہ غريبون کي  
 لکڙيان ظلم سي مول ليتا - اور جتني مول کي ھوتين اُس سي  
 قيمت بہت کم ديتا - اور آب مہنگي کر کي دولت مندون کي سرکار  
 مين بيچتا \* غُربا اُسکي ظلم سي عاجز ھوئي تھي اور دولت مند بيبي  
 تنگ آئي تھي \* ايک دن اُسنِي ايک مُحتاج بيبي بس کي لکڙيان  
 ظلم سي مول لين - اور آدھي قيمت دي \* وہ مظلوم خدا کي درگاہ  
 مين آہ و نالہ کُني لڳا \* اِس مين کسي صاحب دِل في اِس احوال  
 سي مطلع ھو کر اُس ظالم کو نصيحت کي اور کہا - ظلم کرنا اور کسيکا  
 حق مار رکھنا دُرُن ھمتي اور بي مروتِي ھي - اِسکي سوا ناخوشي

آخر لومڙي دُوراندیشي کي مدد سي مُردِي کا خيال چھوڙ سلامت  
 رهي \* اس مين ايک بھوکھا چيتا پھاڙ پر سي اُترا اور اُسکي بو پر  
 اپني تئين کُئي کي اندر گرايا \* شڪاري ني جب آهت دام کي اور  
 جانور کُئي کي اندر گري کي سني کمال حرص کي ماري اپني تئين  
 معاً کُئي کي اندر گرايا \* چيتي ني اس خيال پر که وه شڪاري مُجھي  
 اس مُردِي کي کھاني سي باز رکھيگا جست کي اور صياد کي پيت  
 کو پھاڙ ڏالا \* غرض وه لالچي شڪاري حرص کي شامت سي دام مين  
 پھنسا اور قانع لومڙي ني هلاکت سي مخلصي پائي \*

۳ نقل هي که ايک درويش دانا جسکا طريقه قناعت تها بازار  
 مين گيا \* ايک حلوائِي ني جو فقير کي چاشني سي کُچھ بهره  
 رکھتا تها اُس عزيز سي التماس کي که ايدم ميرِي دُکان مين ٿهر  
 تا آپکي نصيحت آميز باتون سي مين فائده مند هون \* وه مُرد  
 خداشناس دل نوازي سي وهان بيٺا \* حلوائِي ني ايک طشت شهد  
 سي بهر کر درويش کي آگي رکھا \* مکھيان جو طور اُن کا هي که مٽھائي  
 پر جمع هوتي هين ايکبارگي اُسپر گرین \* بعضي کناري پر بيٺين اور  
 بعضي درميان مين \* حلوائِي ني چوڙي هلائي تا مکھيون کو هانکي -  
 وي جو کناري تھين سمجھ سي اڙگين - اور وي جو ٻيچ مين ٻين  
 جب انهن ني چاھا که اُڙين شهد اُنکي پرون مين لپت گيا اور  
 دام هلاکت مين پھنسين \* درويش اس احوال کو ديکھکر خوش هوا

بياه ڪرُونگا \* تُو مهيني کي بعد ايڪ لڙڪا پيدا هونگا \* تب اُسڪو تربيت ڪرُونگا اور علم و ادب سکهاونگا - اکر ڪيئي بي ادبي ڪريگا تو اسي عصا سي جو ميري هاتھ مين هي اسي ادب دُونگا \* غرض اس خيال مين بي ادب لڙڪي کو اپني سامهني حاضر جان ڪر عصا اُٿيا شهد اور گهي کي گهڙون پر مارا \* وي طاق پر دھري تھي اور آپ نيچي اُسڪي مقابل بيٺا تھ - جونھين عصا اُن پر لڳا وي ٽوٽ گئي \* تمام شهد اور گهي اُسڪي سر اور منھ اور ڏارھي اور ڪهڙون پر پڙا - اور وي سب خيال ايڪبارگي جاتي رھي \*

۲ نقل هي ڪه کوئي شڪاري ايڪ دن ڪسي جنگل مين چلا جاتا نھا \* ايڪ لومڙي نهايت خوب صورت خوش آيند نظر آئي \* شڪاري کو پشم اُسڪي بهت خوش آئي \* خيال ڪر ليا ڪه گويا بڙي قيمت مين اسي بيجا هي \* لومڙي کي پڇهني چلا اور بل سي اُسڪي مطلع هوا \* اسي کي نزديڪ راه مين ايڪ کوا ڪھو ڪر ڪوڙي سي ڇهپا ديا اور ايڪ مردار اُسڪي اوپر رکھ آپ گھات مين جا بيٺا \* لومڙي کو اُس مرد کي بو ڪهنيچ ڪهنيچ کوئي پر لائي پر سوچ مين تھي ڪه اکرچھ طعمي کي بو دماغ کو معطر ڪري هي ليکن بلا کي بو بھي دوراندوشي کي مغز مين پهتجتي هي \* اکرچھ هو سکتا هي ڪه کوئي مورا جانور هو - پر يھ بھي ممکن هي ڪه اُسڪي نيچي دام لڳايا هو - اور دانا جس کام مين احتمال زبان کا هو وه نهين ڪري هين \*

عطار ديکھتا تها اور ڏرتا \* جب بادشاه کي سوارِي نڪل گئي - عطار  
 ني دانشمند سي کہا - کہ جسوقت تمني مجھي رپئي سونبي تهي -  
 مين کھان تها؟ کوئي اور بيھي ميري نزديک تها؟ پير کھو شايد مين  
 بھول گيا هون \* دانشمند ني پھر سب ماجرا بيان کيا \* عطار ني  
 کہا - کہ تو سچ کھتا هي - اب مجھي ياد آيا \* حاصلِ کلام يھ هي \*  
 کہ اُسي هزار رپئي دانشمند کو ڏئي اور بھت عذر کيا \*

#### EXTRACTS FROM THE 'KHIRAD AFROZ.'

۱ نقل هي کہ ايک مردِ پارسا کسي سوداگر کي همسائي مين رھتا  
 تها - اور اُسکي بدولت پارسا کي اوقات خوشي اور کامراني مين گذرتي  
 تھي \* سوداگر هميشه شھد اور گھي کي تجارت کيا کرتا - اور هر روز  
 اُس مين سي تھوڙا پارسا کي يھان بھجتا - اور وہ اُس مين سي کچھ  
 خرچ کرتا اور باقي گھڙون مين رکھتا جاتا \* ايڪڊن گھڙون کو بھرا ديکھ  
 کر سوچا کہ اگر يھ دس سیر هو دس ڊرم کو بيچونگا - اور اپنا سر  
 انجام کرونگا - اور اُس زر سي پانچ بکريان مول لونگا \* وي چه چه  
 مھيني مين جنينگي - اور هرايک کي دو دو بچي هونگي \* هر سال  
 بيس بچي هونگي - دس برس مين اُنکي بچون سي کئي گلي هو  
 جاينگي \* اُن مين سي بعضونکو بيچونگا - اور اُس سي اوقات بسري  
 کرونگا \* اور ايک رنڊي کسي بڙي گھرائي کي ڏھونڊھڪر اُس سي



مُسر آگين - تو ميرِ بات جهوڻه - اور جو نهين تو سچ هي \* اسڪي  
 ڪهني پر رات ڪو شهيد ڪا باسن جو رکهايا - تو ايڪ مڪهي بيبي نه  
 آئي \* خلاصه اسڪا پهه هي - جب اپني فوج اپني قبضي سي گئي -  
 پهر روزِ سپاه مين مال بيبي خرچ ڪيجئي تو ويسي ميسر نهوگي \*

۵۰ ايڪ دانشمند هزار رپئي ايڪ عطار ڪو سڀڙ ڪرڪي سفر ڪو  
 گيا \* ايڪ مدت ڪي بعد پهر آيا - اور رپئي عطار سي مانگي \* عطار  
 ني ڪها تو جهوڻها هي \* آخر گنگو ٻڙهي - بهت لوگ جمع هو گئي \*  
 سڄون ني دانشمند ڪو جهوڻها ٿهر ايا اور ڪها - ڪه پهه عطار ٻڙا  
 ديانت دار هي - اُسني ڪهي خيانت نهين ڪي \* اگر تو اُس سي  
 الجيگا - تو سزا پايگا \* دانشمند چپ رها - اور سوال اُس مطلب ڪا  
 بادشاه ڪو گذرانا \* بادشاه ني اسڪو فرمايا ڪه تين روز اسڪي دُڪان  
 پاس بيٺه - اُس سي ڪجهه نه ڪهه \* چوتهي دن مين اُس طرف اونگا  
 اور ٽجهي سلام ڪرونگا - سلام ڪي جواب ڪي سوا مڃهه سي ڪجهه نه  
 ڪهيو \* جب مين وهان سي چلا جاوَن - عطار سي رپئي مانگيو - اور  
 جو ڪجهه وهه ڪهي مڃهڪو اطلاع ڪريو \* دانشمند ني ويسا هي ڪيا \*  
 چوتهي روز بادشاه ڪي ساري اُدهر گئي - ديکھتي هي بادشاه ني  
 دانشمند ڪو سلام ڪيا \* اُسني سلام ڪا جواب ديا \* بادشاه ني ڪها -  
 ڪه آي بيائي ! ڪيو ميرِ پاس نهين آتا هي - اور مڃهه سي ڪجهه  
 اپنا حال نهين ڪها \* دانشمند ني ذرا سر هلايا اور ڪجهه نه ڪها \*

کِسي آدمي ني ميرِي هلاکت کي لُئي يِه ڪام کيا هي \* مين نهين  
 جانتا ڪه پي کيسي اشرفيان هين \* بادشاه ني تسلي ديکر ڪها - آي  
 عزيز! خدا ني يِه اشرفيان تجھي دي هين - عوض اُس نيکي کي ڪه  
 تُو ني کي هي \* ان اشرفيون ڪو اپني ما پاس بهيچ - اور مين تيري  
 ما کي خبرگيري ڪرونگا - يِه بات اُسڪو لکھ بهيچ \*

۴۹ ايڪ بادشاه ني اپني وزير اور مير بخشِي سي صلاحاً پوچها -  
 مال اور لشکر کي جمع ڪرني مين ميرِي عقل گچھ ڪام نهين ڪرتي \*  
 اگر مال جمع ڪرون تو لشکر نهين رھتا - اور جو فوج رکھون تو دولت  
 نهين رھتي \* وزير ني عرض کي - خداوند! دولت جمع ڪيجئي -  
 جو فوج نه رھيگي تو گچھ نقصان نهين - ڪيونڪه جب ضرور هوگي  
 رکھ ليجئيگا \* جو ميرِي بات ڪا آپکو اعتبار نهو - تو اُسکي يِه دليل  
 هي - ڪه ايڪ برتن مين تهوڙا شهيد رکھو ديجئي - ابي هرارون  
 مڪيان گرد اُسکي آ جمع هونگين \* جونھين شهيد ڪا باسن رکھو ديا -  
 لاکھون مڪيان بات ڪھتي هي اُسکي گرد آ لڻيان \* تب اُسني ڪها  
 ڪه ديكھئي حضرت جو فدوي ني عرض کي تهِي - سو آپ ني  
 ديكھا \* پھر مير بخشِي ني ڪها - اگر ميرِي عرض سُئي تو فوج  
 رکھئي - جو وقت پر ڪام آوي اُسوقت مال هرگز گچھ فائده نه  
 ڪريگا \* اگر آپکو يقين نه هو تو ميرِي بات ڪو امتحان ڪر ليجئي \*  
 ايڪ هانڌي مين شهيد رات ڪو اس جگھ رکھو ديجئي - جو مڪيان

سي - که هونا ايک خوبِي کا دير کر بهتر هِي نه هوني سي - اور  
جَتَنِي جَلَدِي هو سَکِي بُري کام کو چھوڑ کر بهلي کي طرف آنا  
اچھا هِي \*

۴۸ ايک بادشاه ني ناگهان اپني خِدمت گار کو پکارا \* جب آواز  
کِسي کي نه پائي - تب دروازه کھول کر باهر گيا \* ايک چپوٽي  
لڙکي کو جو اُسکا نوکر تها ديکھا \* اُسکي پاس گيا که اِسکو جگا ديوي \*  
کيا ديکھتا هِي؟ که ايک لکھا هوا کاغذ اُسکي جيب مين پڙا هِي \*  
بادشاه مُتَعَجِب هوا که ديکھون اِس کاغذ مين کيا لکھا هِي \* اُس کاغذ  
کو جيب سي نکال کر ديکھا - که اُسکي ما کا خط هِي - اور يه بات  
لکھي هِي \* که بر خوردار ميرِي! تُمَني بڙي تصدِيع اُٿھا کر اپني تَخَواع  
سي تپوڙي روپئي همکو بيجاچي \* نهايت سعادت مندي جو فرزندونکو  
لاٿي هِي تُم بجا لائي - خدا تُمکو اِسکا عِوض ديگا \* بادشاه اُسکو اپني  
کمري مين لي گيا - اور ايک کاغذ مين کُئي اشرفيان لپيٽ کر اُسکي  
جيب مين رکھ دين - اور اُسي چَلا کي پکارا که اُٿھ بيٿھا \* بادشاه ني  
کھا - تُم کيا ايسي بي خبر هو جاتي هو؟ لڙکا گُچھ جواب نه ديسکا -  
اور جب اُسني اپني جيب مين هاتھ ڏالا - تو خط مين لپيٿي هوئي  
اشرفيان پاکر نهايت حيران هوا - اور خوف سي بادشاه کي پاؤن  
پر گر پڙا - اور اشرفيان ديکھکر روني لگا \* بادشاه ني کھا - تُم کيُون  
روتي هو؟ لڙکي ني کمال عاجزي سي جواب ديا - که آي بادشاه!

في پادشاه کي دربار مين سنا کہ پادشاه تجھ کو بڑا کام ديا چاہتا هي \*  
خدا کا شکر کر۔ تو رتبہ، اعليٰ پايگا۔ مين دوسرا نائب تلاش کرونگا \*  
آخر قاضي ني اس بهاني سي اسکو رخصت کيا \*

۴۷ دولٲکي نو جوان ايک هي ساتھ علم سيکھي لگي \* ان مين  
سي ايک لڑکا بہت اچھا نيک بخت تھا۔ استاد جو سبق اُسي پڑھا  
ديتا سو ياد کر ليتا۔ اور اُپني کتاب اُپني گھر مين پڑھا کيا کرتا \* دوسرا  
غافل بڑا شرير تھا۔ جو اُپني ہم عمر کي محنت پر ہنسا کرتا تھا۔ اور  
هميشہ يہ بات اُپني ہم مکتب سي کہا کرتا تھا۔ کہ تو گڈھا هي \*  
وہ اُسي اکثر يہ جواب ديا کرتا۔ کہ يار! تھوڑي دنون مين ديکھا  
چاھي کيا هو \* آخر امتحان کا روز آ پھنچا۔ ان دنون کو علم کي دريا  
مين پيرني پڑا \* دانا لڑکي ني اس احمق کو بہت پچھي جہالت کي  
گرداب مين شرم سي ڈوبتي ھوئي چھوڑا۔ اور پکارني لگا۔ اي  
يار! جو تمھاري خيال مين بي وقوف نظر آتي ھين۔ سو اکثرون کي  
نزديک عقلمند ھونکلينگي۔ اور جو ايسي وقت تمني سيکھا تو تمھاري  
کام نہين آني کا۔ لاحاصل هي \* اگر اُپني ہم جولي پر اب ہم بي  
تھڻي مارين۔ تو ھماري بازي ھوتي۔ موافق اُس مثل کي۔ کہ جو  
جيتي سو ھنسي \* ليکن داناؤن کي نزديک نہايت بعيد هي کيا  
دوستي کيا دشمني سي ايسي حالت مين افسوس کي جگہ تصحيک  
کرنا \* اب مين اُپني بات کو موقوف کرونگا اس نصيحت اور کھاوت



جَاهِئِي - كِسْوَاسْطِي كِه تَلَوَار اُگَرَجِه دِيكُهِنِي مِين سُوڊُول هِي - پَر كام اُسْكَا بُرَا هِي \* جَو كُوڙِي اُچِي خَو رُكُهَتَا هِي - بِيگَانِي اُسْكَي دُوسْت هُوتِي - اَوَر بَدْخَو والِي كِي يَگَانِي دُشْمَن هُوجَاتِي هِين \* جَو جِيَسَا بُوِيگَا سَو وِيَسَا هِي پَاوِيگَا \*

۴۶ ايڪ شَخْص نِي بَهْت سا مال ايڪ صَرَف کو سُڀَر كِيَا \* اَوَر آپ سَفَر کو گِيَا \* جَب پَهَر آيا صَرَف سِي تَقَاظَا كِيَا - اُسْنِي قَسَم كِهائِي كِه تُو نِي مُجِي نِهِين سَوْنِيَا هِي \* مُدْعِي نِي قَاضِي کو اِطْلَاع كِي \* قَاضِي نِي تَاْمَل كَر كِي كِهَا - كِه كِسُو سِي مَت كِهِيو كِه فُلَانَا صَرَف مِيرَا مال نِهِين دِيَتَا - مِين تِيرِي مال كِي لِي اِيڪ تَدْبِير كُرونگَا \* دُوسَرِي دِن قَاضِي نِي اُس صَرَف کو بُلا كِي يِه كِهَا - كِه مِيرِي پاس بَهْت كام هِي - اَكِيلا نِهِين كَر سَكْتَا هُون - چَاهُتَا هُون كِه تُجِي اِيُنَا نَائِب كُروَن - كِسْوَاسْطِي كِه تُو بَڙَا اِيْمَان دَار هِي \* صَرَف نِي قَبُول كِيَا اَوَر بَهْت خُوش هُؤَا \* جَب وَهُ اِيُنِي گِهَر گِيَا - تَب قَاضِي نِي مُدْعِي سِي كِهَا - كِه اب مال كِي دَرخُواسْت صَرَف سِي كَرُو - اَلْبَتَه دِيگَا \* وَهُ شَخْص صَرَف كِي گِهَر گِيَا \* صَرَف نِي اُسْكَو دِيكُهَتِي هِي بُلَايا - كِه اُجِي اِدْهَر آؤ - بَهْلِي آئي - مِين تُمبَارَا مال بَهُول گِيَا تَهَا - اُگْلِي رَات مُجِي يَاد آيا \* خُلَاصَه يِه هِي - كِه مال اُسْكَا پَهِير دِيَا - اَوَر نِيَابَت كِي طَمَع سِي قَاضِي كِي پاس گِيَا \* قَاضِي نِي فَرْمَايا كِه آج مِين

حاکم کو قتل کر ڏالا ٿيا \* وي دونون مسافر جُدي جُدي مڪانون مین بازار  
 کي بیچ ٿي \* کِه اُنہین خونین نی اُنہین پکڙا - اور الگ لیجا کر هر  
 ایک سی پوچھنی لگی - کِه تمہارا یہاں کیا کام ہی؟ جس نی محاورہ  
 وہاں کا سیکھا تھا - خویی سی جواب دیا \* اُس کو اُنہون نی سلامت  
 چھوڙا \* اور دُوسرا مسافر جس نی صرف حاکمون ہی کی زبان سی  
 جواب دیا - اُس انبوه نی جلکر خفگی سی سر اُسکا کاٺ ڏالا \*

۴۵ کھتی هین کِه ایک مرتبی لُقمان کی صاحب نی اُسی کہا -  
 کِه فلائی کھیت مین جو بو \* لُقمان نی اُس زمین مین چینا بویا \*  
 لُقمان کا مالک اُس جڳھ مین گیا اور هری کھیتی دیکھ لُقمان سی  
 بولا - کِه مین نی تجھ سی کہا تھا اس کھیت مین جو بو - کسواسطی  
 تُو نی چینا بویا؟ لُقمان نی جواب دیا - اس اُمید پر مین نی  
 چینا بویا کِه جو پھلیگا \* مالک نی کہا - یہ کیا بیندی سمجھ  
 ہی؟ کہین ایسا هوتا ہی؟ لُقمان نی فرمایا کِه تُم همیشه دُنیا کی  
 کھیت مین گناھونکا بیچ بوتی هو - اور گُمان رکھتی هو کِه قیامت کی  
 دن صواب کا پھل پاؤگی \* اس سبب سی مین نی بھی خیال کیا -  
 کِه اس چینی سی جو پیدا هونگی \* اس بات سی شرمندہ هو اُسکی  
 صاحب نی لُقمان کو آزاد کیا \* بی باتین بھی لُقمان کی فرمائی هوئی  
 هین - کِه نادان هرچند خوبصورت هو اُسکی ساتھ صحبت نہ رکھا

چوراتا هي - نرين نو جواهرخاني مين اُسکا ڪيا ڪام هي ؟ بادشاهه ني فرمايا ڪه جب اڀني آنڪه سي ديکڻون - تب باور ڪرون \* دوسري دن لوگون ني سلطان ڪو خبر دي - ڪه آياز جواهرخاني مين ڪيا - محمود ني فوراً جهروکي سي جهانکا - ديکڻا ڪه آياز ني ايڪ صندوق ڪڍول ڪي پُرانا ميلا ڪپڙا پهنيا هي \* بادشاهه مڪان ڪي اندر ڪيا - آياز سي پوچيا ڪه ايسي ڪپڙي ڪيئن پهنيا ؟ اُسي عرض ڪي - ڪه جب مين حضور ڪي بندگي مين نه تها ايسي ڪپڙي پهنيا تها - اب خداوند ڪي عنايت سي نفيس پوشاڪ ميسرهي - اس لئي پُرانا جامه هر روز پهنيا هون - ڪه اڀني قديم حالت فراموش نه ڪرون - اور بادشاهه ڪي نعمت ڪي قدر سمجهون \* سلطان ڪو به بات پسند آئي - اُسکو چهاڻي سي لڳايا - اور اُسکا مرتبه بڙهايا \*

۱۴۴ دو آدمي باهم هوڪر نڪلي - ڪه ڪسي دور ديس مين جا رهي \* تيوڙي دنون ڪي پيچ ايڪ ملڪ مين جا پهنجي \* ايڪ ني دريافت ڪيا ڪه دل جمعي اور خوب ڪي ساڻه جو بهان رهي - تو ضرور هي ڪه پهلي بهان ڪي رهندي والون ڪي بهاڻا سيڪهي \* غرض اُسي سيڪهي \* دوسرا اتنا مغرور تها ڪه عوام آلتاس ڪي زبان ڪو حقارت سي نه سيڪها - صرف درباري اور عالمن ڪي زبان تحصيل ڪي \* قضاڪار بعد ڪئي برس ڪي دنون ڪسي بستي مين آي \* وهان ڪي بهاڻا اور اُس ملڪ ڪي ايڪ ته ڪي - پر وهان ڪي رهندي والون ني هنگامه مچاڪر غير ملڪ ڪي

بِيَتَها تها \* اِنهين دُورسي آتي ديكه - اُن ني اِني جي مين جانا - به  
 شايد يي اُسي كا پيغام لئي آتي هين \* به سمجه اِتنا كه اِني گه  
 بيمتر بهاگت گيا - كه اُس بدذات كي بات مين كپي نه سُونگا \*  
 ۱۴۲ ايڪ بادشاه وزير كي ساٿه سير ڪو گيا تها \* گيهون كي درخت  
 آدمي كي قد سي لنبي ديكه كي مُتَعَجِب هُئا اور بولا - كه ايسي بلند  
 درخت گيهون كي ڪپي نهين ديكه \* وزيرني عرض ڪيا كه ميري  
 وطن مين هاتي ڪي ڏيل برابر هوتي هين \* بادشاه سُڪرايا - وزيرني  
 جانا كه بادشاه ني ميري قول ڪو دُروغ سمجها - اُسي سي هنسا \* آخر  
 گهر پهچتي هي اُسي وطن كي لوگون ڪو لکها - كه تهوڙي درخت گيهون  
 كي بهجوا دو \* خط پهچني تڪ فصل آخر هوگئي \* ايڪ سال كي بعد  
 گيهون كي درخت وهان سي آئي \* وزير بادشاه كي حُضور مين لي  
 گيا \* بادشاه ني سب اِسْتَفْسار ڪيا \* اُسي عرض ڪي - كه ڀار سال مين  
 ني ڪها تها - كه گيهون كي درخت هاتي ڪي برابر لنبي هوتي هين -  
 تب جهان پناه هنسي تهي - اِني بات كي تصديق ڪي لئي لايا هون \*  
 بادشاه ني فرمايا كه اب مين ني باور ڪيا - پر هرگز ڪسي سي ايسي بات  
 مت ڪه جو ايڪ برس گذرني ڪي بعد اِعتبار ڪي جوي \*  
 ۱۴۳ ڪهتي هين كه سُلطان محمود غزنوي آياز ڪو بهت دوست  
 رکها تها \* حسد ڪي سبب سبب اميرون ني بادشاه سي ڪها - كه  
 آياز هر روز اڪيلا جواهرخاني مين جاتا هي - معلوم هوتا هي ڪه گچھ



۴۰ دو مسافر ایک سرابِ مین جا اُتری \* صبح ہوتی ہی چل کھڑی  
 ہوئی \* ایک نی دوسری سی پوچھا کہ تم نی اپنی اُونٹ پر کون سی  
 جنس لادی ہی؟ کہا ایک آکھی مین گیمون اور دوسری مین ریت -  
 تاکہ دونوں کا بوجھ برابر رہی \* کہا ریت کو ڈال دی - اور گیمون  
 کو دونوں طرف اڈھیا لی شتر سبک بار ہوگا اور تم ہشیار \* اُس نی  
 کہا - آئی دوست! تمہاری یہاں اتنی دانائی پر کتنی دولت ہی؟  
 بولا یہی فقط میری جان جو دیکھتی ہو - اس کی سوا اور کچھ اپنی  
 قبضی مین نہین رکھتا ہون \* کہا تم آگي جاؤ - مین پیچھی رھون -  
 نہین تو مین آگي جاؤن - تم پیچھی آؤ \* خدا نہ کری تمہاری افلاس  
 کی ہوا مجھی لگی \* مین باز آیا ایسی دانائی سی - میری نادانی  
 ہی بہتر ہی \*

۴۱ ایک بہرا گڈڑیا جنگل مین اپنی بیٹریں چراتا تھا \* قضاکار  
 اُسکی ایک بیلے بیٹڑ کھوئی گئی \* تب اُس نی ایک لنگڑی بیٹڑ کی  
 طرف دیکھ کر کہا - کہ جو وہ بیٹڑ ملی - تو اسی مین کسی کو خدا کی  
 راہ پر دُونگا \* اتنا کہتی ہی بیٹڑ ملی - تہ وہ لنگڑی بیٹڑ کا کان پکڑ  
 کسی کو دینی لی چلا \* اس مین سوئہین بنی ایک اور بہرا آیا \*  
 اس نی وس سی کہا - کہ یہ بیٹڑ تو لی \* وہ بولا - خدا کی قسم! مین  
 نی اُسکی ٹانگ نہین توڑی \* غرض یہی کہتی کہتی دونوں قاضی کی  
 یہاں گئی \* قاضی بے بہرا تھا - اور اپنی گھر مین کسی سی خفا ہو

واعظ ڪو اُنکلي سي بنا بولا - ڪه ان ميان ڪي ڏاڙهي هلي ديکھ  
 مڃي اپنا مڙا هئا پيارا بکرا ياد آيا - ڪه جب نه تب اُس ڪي بي  
 اسي طرح ڏاڙهي هلي تهي - اس لئي مين روتا هون \* بهه سُن سب  
 ڪهل ڪهلا اُتھي - اور واعظ شرمندہ هو دم ڪها رها \*

۳۹ ڪسي بادشاهه تي اپنا فرزند ايڪ معلم ڪو سونپا - ڪه اسڪو علم  
 نجوم سکياؤ - جب اُس مين لاثاني هو - تو اسي حضور مين لاؤ \*  
 آخون بڙي شفقت اور محنت سي جتني مراتب اُس علم مين  
 تهي - خاطر خواه جتائي \* جب ديکھا ڪه لڙڪي ڪو اُس علم مين  
 خوب مهارت هو چڪي - تب حضور مين آڪر عرض ڪي - ڪه  
 جهان پناه ! شهزاده اب نجوم مين لائق و فائق هئا - جب مرضي  
 مبارڪ مين آوي - تب اسڪا امتحان ليجئي \* فرمايا ڪه اسي وقت  
 حاضر ڪرو \* حڪم ڪي ساڻه هي لڙڪا آ پهچا - اور بادشاهه ڪي خدمت  
 مين آداب بجا لايا \* حضرت تي اپني دست مبارڪ ڪي انگوتھي  
 مڙهي مين ليڪر فرمايا - بوجھو تو ! هماري مڙهي مين ڪيا هي ؟ لڙڪي  
 تي عرض ڪي ڪه پير مرشد ! ڪجهه گول گول سا هي - اُس مين سوراخ  
 اور پتھر ٻي نظر آتا هي \* حضرت تي ڪها - اسڪا نام ڪيا هي ؟ لڙڪا  
 بولا - چڪي ڪا پاٽ \* تب عالم پناه معلم ڪي چيري ڪي طرف  
 ديکھي لڳي - اُسي عرض ڪي ڪه خداوند ! علم ڪا نقص نهين - بهه  
 عقل ڪي ڪوتاهي هي \*

کہا مین چاہتا ہوں کہ تیری آنکھیں روشن ہوں۔ تاکہ سیاہ اور سفید  
مین تفاوت کر سکے۔ پھر کچھ جلی ہوئی روٹی نکھائی \* پس تیری  
آنکھوں کی دوا پیت کی علاج سی واجتہر ہی \*

۳۷ ایک مرتبی ایک کی گھر مین بڑی آگ لگی۔ چارون  
طرف لوکا اُڑی لگی \* گھروالی دو بھائی تھی۔ اور اُنکی ما باپ  
نہایت ضعیف۔ کہ ہلنی کی طاقت نہیں رکھتی تھی۔ اور اُس  
آگ سی بچ نہیں سکتی۔ بلکہ خوف سی کانپتی تھی \* وی دو  
بھائی اُس مصیبت مین حیران۔ ایک فی ارادہ کیا کہ گھر سی  
اسباب باہر نکالی \* تب اُنہوں فی آپس مین یہ کہا۔ کہ کہان پاونگی  
ہم ایسی بیسمار دولت جس سی ہمنی زندگانی پائی؟ آؤ۔ اسباب  
چھوڑ کی اُنکو نکال لاوین \* یہ بات کہی ایک فی باپ کو  
کاندھی پر چڑھا لیا۔ اور دوسری فی ما کو۔ اور اُس آگ سی  
بچا کر اُنکو ایک جگہ مین بیٹھا دیا۔ اور کسی چیز کا خیال نہ  
کیا۔ سب اسباب جل گیا \*

۳۸ ایک واعظ کسی گاؤ مین کتنی ایک آدمیوں کو وعظ کرتا  
تھا \* اس مین کوئی گنوار بی بی وہان آ بیٹھا۔ اور لگا اُس کا منہ  
دیکھ دیکھ بیقرار ہو روئی \* اس کو روتا دیکھ۔ سب فی جانا۔ کہ یہ  
کوئی بڑا موم دل ہی جو اُٹنا روتا ہی \* ایک فی اس سی ہوجھا  
کہ بیانی! سچ کہہ۔ تو جو اُٹنا روتا ہی تیری دل مین کیا آیا ہی؟

۳۵ کِسي وقت مين ايک شير بيمار پٽا \* سب درندي اُسکي عيادت کو آئي - مگر لومڙي نه آئي \* بهيڙي ني اُسکي چغلي کي \* ٻه خبر لومڙي کو پهچي گئي \* شير ني بهيڙي سي کہا کہ جب لومڙي آوي تب مڃي خبر کُنا \* جسوقت کہ و آئي بهيڙي ني اشاره کر ديا \* شير ني پوچها اتي دن تڪ تُو کہاں تهي ؟ اُسي کہا - دوا کي تلاش مين \* پهر اُسي کہا - کيا دوا لائي ؟ کہا بهيڙي کي ساق کا مهره آپ کي دوا هي \* شير ني اُسيوقت چنگل بهيڙي کو مارا - اور هڏي اُسکي نکال کر کہا گيا \* لومڙي رخصت هوي اور بيٿريا پيچي سي لوهو مين تربتر نکلا \* لومڙي ني کہا جب بادشاهون کي پاس بيٿهي - تو اُس بات کو کہ منہ سي کيا نکلتا هي خيال رکھنا ضرور چاهي \*

۳۶ نقل هي کہ ايک شخص کِسي طبيب پاس آيا \* پيٽ کي درد سي بي قرار هوکر زمين پر لوٽي اور بيتابي سي ناله کُري هوي دوا مانگي لگا \* طبيب ني اُسکي همراهيون سي پوچها - اُسي آج کيا کپايا هي ؟ کہا جلي روئي کا ٽکڙا \* اُسي فرمايا جو دوا آنکھ کي بصارت کو زياده کُري هي سولائو تاکہ اس بيمار کي آنکھون مين لڳون \* وه چلايا کہ اي طبيب ! ٻه کون سا مقام خوش طبعي اور هنزل کا هي ؟ مين پيٽ کي درد سي چلاتا هون - اور تُو آنکھون کي دوا بتاتا هي \* آنکھ کي دوا درد شکم سي کيا علائق رکھتي هي ؟ طبيب ني



في تلوار نڪالي - اور مسخره تلوار کي نيچي گھبراتا ٿيا - اور سر ڪو اڏهر  
 اڏهر ڪرڻا - اس واسطي ڪه بادشاه کي خو پر اعتماد نه رکھتا ٿيا - اور  
 تلون مزاجي اس کي ڄاڻتا ٿيا \* صاحبون مين سي ايڪڻ في ڪها - آي  
 نامرد ڪيا گھبراتا هي ؟ - مردانه وارو - ڪه آدمي ايڪڻ روز جهان مين  
 آتا هي - اور دوسري روز جاتا هي \* ٻه ڪيا بي جگري هي ؟ مسخره ٻولا -  
 اکر تو مرد هي - اور تيرا ٻڙا کليجه هي - تو آ - ميري جگه بيتي -  
 مين اُٿيون اور تيري جوان مردي ڏيکيون \* بادشاه بي اختيار هنسا -  
 اور اس کي گناه سي درگذرا \*

۳۴ ايڪڻ دانشمند کسي شهر مين وارد هوا - سنا ڪه يهان ايڪڻ  
 ٻڙا سخي هي - سب مسافرون ڪو ڪهاڻا ڪلاتا هي \* دانشمند پڙي  
 پرائي ڪپڙون سي اسڪي گهر ڳيا \* اُسني ڪچھ التفات نه ڪيا - بلڪه  
 بات ٻي نه پوچهي \* دانشمند شرمندو هو ڪي پهر آيا \* دوسري دن  
 پاڪيزه ڪپڙي ڪرائي منڱوا پهن ڪي اسڪي گهر ڳيا \* اُسني ڏيکڻي هي  
 لنبي تعظيم ڪي - اپني پاس بڻهايا اور لذت ڪهاڻا منڱوايا \* جب  
 دسترخوان پر بيٺا - دانشمند لڻمي اپني ڪپڙي مين رکھي لگا \* تب  
 اُسني پوچها ڪه ٻه ڪيا حرڪت هي ؟ دانشمند في جواب ڏيا ڪه ڪل  
 پرائي ڪپڙي پھني هوي آيا ٿيا - ذره طعام نهين پايا \* آڄ معلوم  
 هوا ڪه ٻه نفيس ڪهاڻا اس ڪپڙي کي سبب سي ملا هي \* صاحب  
 خانه بهت شرمايا اور ڪچھ نه ڪها \*

اُن مین منطقي ٿيا - دوسرا پيراڪ \* منطقي ني پيراڪ سي پوچيا \*  
 ڪهو يار تمني ڪجهه علم منطق کا بهي سيڪها هي ڪه نهين؟ وه بولا ڪه  
 مين ني اب تڪ منطق کا نام بهي نهين سنا - سيڪهي کا تو ذڪر  
 ڪيا هي؟ سُنڪر افسوس لڳا ڪري - ڪه تمني اپني آدهي عمر جهالت کي  
 دريا مين دُباڻي \* اتي مين طوفان نمودار هو \* پيراڪ ني ٿڌولي  
 سي منطقي ڪو ڪها - ڪهو صاحب ڪجهه پيرنا بهي آپ ڪو آتا هي ڪه  
 نهين؟ ٻيه بولا سواي منطق کي مين ني ڪجهه نه سيڪها هي \* تب اُسي  
 حيف ڪها ڪها ڪه تمني اپني ساري عمر بر باد کي \*

۳۲ ايڪ درويش ڪسي بنڻي کي دُڪان پرڳيا - اور سودي کي  
 لڻي سڻايي ڪري لڳا \* بقال ني گالي دي \* درويش ني ايڪ جوتي  
 اُسکي سر پر ماري \* اُسي ڪتوال سي نالش کي \* ڪتوال ني فقير سي  
 پوچيا - ڪه بنڻي ڪو ڪسواسطي مارا؟ فقير ني ڪها - ڪه اُسي دُشنام دي  
 تمي \* ڪتوال بولا ڪه ڇجهه سي بڙي تقصير هوئي - پر فقير هي - اس  
 لڻي سياست نهين ڪرتا هون \* جا آڻه آي فريادي ڪو دي - تيري  
 قصور کي سزا بهي هي \* درويش ني ايڪ رُپيا جيب سي نکال  
 ڪتوال کي هاتھ مين ديا - اور ايڪ پاپوش ڪتوال کي سر پر مار ڪريه  
 ڪها - ڪه اگر ايسا انصاف هي - تو آڻه آڻه آي تم دونون بانٽ لو \*

۳۳ ايڪ روز ڪسي مسخري سي بڙي تقصير هوئي \* بادشاه ني اُس  
 کي گردن مارني کا حُڪم ڪيا - اور فرمايا - ميري روبرو گردن مارو \* جلد

۲۹ ۸ کومي شخص ڪهين ڪو خط لکڻا ٿيا - ايڪ بيگانه اُس کي  
 نزديڪ آبيٿا - اور اُس کي خط ڪو ديکڻي لگا \* تب اُس ني خط  
 مين لکيا - ڪه بهت سي راز کي باتين لکڻي ٿين - سو نهين لکي  
 گئين - اس واسطي ڪه ميري نزديڪ ايڪ ٻڙا بيوقوف بيٿا هي \*  
 اور اس خط ڪو ديکڻا هي \* وه بولا اپني راز کي حقيقت جو لکڻي  
 هو - سو ڪس واسطي نه لکڻي؟ مين ني تو تمهاري خط ڪو مطلق نه  
 ڪيا \* تب ڪاتب ني جواب ڏيا - خير اگر تُم ني ميرا خط نه ڏيکيا  
 - ڪهو تو ڪس طرح معلوم ڪيا ڪه مين ني يون لکيا هي؟ اس بات سي  
 وه بهت شرمندہ هئا اور دم ڪيا رها \*

۳۰ دو مصور ني آپس مين ڪها ڪه هم دونون تصوير ڪيڻجين -  
 ديکين ڪون اچي ڪيڻجڻا هي \* ايڪ ني انگور کي خوشي کي شبيهه  
 ڪيڻجي - اور دروازي پر لڻڪا ڏي \* چڙيان اُسپر جهونج مارني لگين \*  
 ديکڻي والي بهت خوش هوئي \* ايڪ دن لوگ دوسري مصور کي  
 گهر گئي - پوچها ڪه تمني ڪهان تصوير ڪيڻجي هي؟ اُسي ڪها ڪه  
 اس پردي کي پڇهي \* پيلي مصور ني پردي پر هاتھ رکيا - سمجها ڪه  
 پرده نهين - ديوار مين پردي ڪا نقش ڪيڻجا هي \* تب دوسري  
 مصور ني ڪها - تمهاري ڪام سي چڙيون ني فريب ڪهايا - اور ميري  
 نقاشي سي تمني \*

۳۱ نقل هي ڪه ايڪ ڪشتي مين دو شخص سوار هوئي - ايڪ

کي دو تڳڙي مت ڪر۔ اگر آيسا انصاف هي تو مين لڙڪا نهين  
چاهتي هون \* قاضي ڪو يقين هئا ڪه لڙڪي کي ما پهي هي \* لڙڪي  
ڪو اسي سپرد ڪيا ۔ اور دوسري ڪو ڪوڙي مار کي نڪال ديا \*

۲۷ ايڪ شخص هر روز چپه روڻيان خريد ڪرڻا ٿيا \* ايڪ دوست  
ني اُس سي پوچها ڪه چپه روڻي سي ڪيا ڪرڻا هي؟ اُسي ڪها ۔ ايڪ  
رکڻا هون ۔ ايڪ ڌال ديتا هون ۔ دو پهير ديتا هون ۔ دو قرض ديتا  
هون \* دوست ني ڪها مين به معما نهين سمجها ۔ صاف ڪه \* اُسي  
جواب ديا ۔ ايڪ روڻي جو رکڻا هون ۔ اُسکا به مطلب ڪه مين  
کپاتا هون \* ايڪ روڻي ميري ساس ڪهاتي هي ۔ وه ڌال ديني مين  
داخل هي \* دو جو واپس ڪرڻا هون ۔ اُس سي به مراد ڪه ماباپ،  
ڪهاتي هين \* دو روڻي جو بيٺي ڪهاتي هين ۔ وه قرض ديتا هون \*

۲۸ ايڪ دن سڪندر ني اپني مجلس مين ڪها ۔ ڪه جسني  
جو ڪجهه مڃه سي مانگا سو پايا۔ ڪوئي محروم نهين ڪيا \* ايڪ شخص  
ني عرض ڪيا ۔ ڪه آي خداوند! مڃهي ايڪ درم درڪار هي عنايت  
ڪر \* سڪندر ني فرمايا پادشاهون سي چهوڻي چيز کي درخواست  
ڪرڻا بي ادبي هي \* اُسي التماس ڪيا ۔ ڪه جو بادشاه ڪو ايڪ درم  
کي ديني سي شرم آتي هي ۔ تو ايڪ ملڪ مڃهي بخششي \* سڪندر  
ب ڪها تو ني دو سوال بيجا ڪئي ۔ پهلا ميري مرتبي سي ڪم ۔ دوسرا  
پني قدر سي زياده \* وه لاجواب اور شرمندہ هئا \*



۲۴ دو آشنا اپني شهر سي تباہ ھوڪر ڪسي مُلڪ مين گئي \*  
 ايڪ اُن مين سي پڙه سگتا تها - سو لڙڪي پڙهاني لگا - اور دوسرا جو  
 هنر ڄاڻتا تها - سو اپنا پيشه ڪرڻي لگا \* اتفاقاً وي دونون بيمار پڙي \*  
 جو پڙها تها سو اُس حالت مين پڙها تها - اور پيسي پيدا ڪرڻا تها \*  
 اور جو هنرمند تها - سو ماري مُفلسي ڪي مرڻا تها \* ڪيونڪه وه توليتي  
 ليتي هي پڙها سگتا تها - اور اسکا ڪام بي هاتھ پاڻو ڪي هلائي هو  
 نسگتا تها \* پس لازم هي ڪه پڙهنا سيڪهي ڪه ٻه سب سي بهتر هي \*  
 ۲۵ ايڪ شخص ڪي گهر مين روپي ڪا توڙا گم هوا تها \* اُسي  
 قاضي ڪو خبر دي \* قاضي ني گهر ڪي سب آدميون ڪو طلب ڪيا  
 - اور ايڪ ايڪ لکڙي طول مين برابر سب ڪي حوالي ڪي - اور ڪها  
 ڪه چور ڪي لکڙي ايڪ انگل بڙه ڄاڻي ڪي - تس پڇي سب ڪو رخصت  
 ڪيا \* جس ني چوري ڪي تهي - خوف سي ايڪ انگل لکڙي ڪات  
 ڏالي \* دوسري روز قاضي ني سب ڪي لکڙيان ديکين - چور ڪو بهڃانا \*  
 اُس سي روپي لئي اور سزا دي \*

۲۶ دو عورتين ايڪ لڙڪي ڪي واسطي آپس مين جهڙا ڪرڻي تين -  
 اور گواه نهن رڪهين \* دونون قاضي ڪي پاس گئين - اور انصاف  
 چاها \* قاضي ني جلد ڪو بلا ڪي فرمايا - ڪه اس لڙڪي ڪي دو لکڙي  
 ڪر ايڪ ايڪ دونون ڪو دي \* ايڪ عورت ٻه بات سڻي هي چپ  
 رهي - دوسري ني فرياد شروع ڪي - ڪه خدا ڪي واسطي ميري لڙڪي

ديکيو - ڪه دم کي جڳهه گهوڙي کا سر هي \* شهر کي لوڪ جمع  
هوئي \* وه شخص ڪجهه نقد لیتا - تب آدميون کي واسطيل مين جاني  
ديتا \* جو کوئي طويلي سي پهتا سرم سي ڪجهه نه ڪها \* وه مفلس  
تھا - اس بهاني سي اپنا کام ڪر ليا \*

۲۲ ايڪت بخيل مسجد کي طرف واسطي نماز کي چلا جاتا تھا \*  
اٺنهي راه مين اس کو ياد آيا - ڪه چراغ گهر کا بجھاکر نهين آيا  
هون \* وهان سي پهرا - اور دروازي پر آ لونڌي سي پکار ڪر ڪها - چراغ  
کو گل ڪر - اور دروازه مت ڪول - ڪه گهسيگا \* لونڌي ني ڪها - اي  
صاحب ! اٿني راه جو آهي گئي جوتا نه گهسا هوگا؟ بولا اي عقلمند  
لونڌي انديشه مت ڪر - ڪه مين ننڍي پاڻ آيا هون - اور بغل مين  
جوتي کو ليا هون \*

۲۳ ايڪت مسلمان بيمار تھا \* غلام سي ڪها - ڪه فلاني حڪيم کي  
پاس جاڪر دوا لا \* اُسي ڪها - شايد حڪيم جي اسوقت گهر مين  
نهووين \* ڪها \* هونگي - جا \* تب اُسي ڪها - اگر ملاقات ٻي هووي  
ليڪن دوا ندين؟ تد ڪها - رفته همارا ليجا - البته دينگي \* پهر ڪها - ڪه  
جو اُنهن ني دوا ٻي دي اگر فائده نڪري؟ ڪها - اي ڪم بخت ! ڀرين  
بيٿا تههدين باندها ڪريگا يا جايگا؟ ڪها - صاحب ! فرض ڪيا ڪه اگر  
فائده ٻي ڪري - تو حاصل ڪيا؟ آخر ايڪدن مرنا برحق هي \* جيسا  
اب مري تيسا تب مري \*

مُساڻر لُڙي جاتي هين \* بادشاهه في ڪها ڪيا توني يهه مثل نهين سني؟  
چراغ ڪي ٺيڇي انڏهيرا \*

۱۹ ڪسي ڪو بادشاهه ڪي يهان سي بڙا ڪام ملا \* يهه خوش خبري  
سُن ڪر اُس ڪا ايڪ دوست مبارڪ باڊي ديني ڪو ايڪ دن اُس ڪي گهر  
آيا \* اُس في اپني دوست سي اُتجان هو ڪر پوڄها تَم ڪون هو؟ اور يهان  
ڪيون آئي هو؟ وه غريب نهايت خفيف هُئا اور ڪهني لڳا - ڪيا مڃي  
تَم نهين پڇانتي هو؟ مين تمهارا قديم دوست هُون \* سنا تها ڪه انڏهي  
هو گئي هو - اس لئي تمھاري خبر ڪو آيا هُون \*

۲۰ ايڪ بڙا سوداگر تها - اُس ڪي دو بيٺي تهِي \* تهوڙي دنون  
مين وه سوداگر مر گيا \* تب باپ ڪي دولت دنون في بانٽ  
لي \* ايڪ في دو تين مهيني مين اپني سب دولت اُڙا دي -  
بُري آدميون ڪي صلاح سي \* دوسري في سوداگري اختيار ڪي - بهلي  
آدمي ڪي ڪهني سي \* ايڪ فقير هُئا - دوسرا دولت مند \* پس جو  
ڪوئي بهلي آدمي ڪي بات مانيجا اُس ڪا بهلا هوگا \* اور جو ڪوئي بُري  
ڪي بات مانيجا اُس ڪا بُرا هوگا - جيسا اُن دنون ڪا هُئا \*

۲۱ ايڪ شخص سوڙي ايڪ گهوڙي ڪي اور ڪجهه نهين رکها تها \*  
اُسني اُس گهوڙي ڪو اصطبل مين باندھا - پر اسطرح ڪه اگاڙي ڪي  
طرف پڇاڙي ڪي \* اور شهر مين منادي دي - ڪه عجب تماشا

۱۶ ايڪٽ ڪايتھ اور اُس ڪا غلام دونون ايڪٽ گهر مين سوي تهِي \*  
 ۵ لالا ني ڪها - رام چيرا ! ديڪھ تو پاني برستا هي يا ڪهل گيا ؟ اُس ني  
 ڪها - برستا هي \* پوچها - تو ڪس طرح جانتا هي - تين تو پڙا سوتا هي \*  
 ڪها - ٻلي آبي تهِي - اُس ڪو مين ني ٿٽولا تهَا - بهيگي تهِي \* ڪها -  
 چراغ بجها دي \* ڪها - منھ ڏهانپ ڪي سو رهو - اندھيرا هو جائگا \*  
 پھر ڪها - دروازه بند ڪر دي \* ڪها - بيٺا جي ! دو ڪام همني ڪئي -  
 ايڪٽ ڪام تُم ڪرو \* غرض ايسا حجتِي اور سُست تهَا - آخر نه اُٿها -  
 پڙا پڙا جواب ديتا رها \*

۱۷ ايڪٽ ني ايڪٽ سي پھ شرط ڪي تهِي - ڪه اگر مين بازي نه  
 جيتون - تو سير پير گوشت ميري بدن سي تراش لو \* ايسا هئا ڪه  
 اُس ني بازي نه پاڻي \* حريف ني ڪها شرط ادا ڪر \* اُس ني نه مانا \*  
 دونون قاضي ڪي پاس نالشي گئي \* قاضي ني مدعي سي فرمايا معاف  
 ڪر \* اُس ني انڪار ڪيا \* قاضي ني برهم هوڪي ڪها ڪه تراش لي - پر  
 جو ايڪٽ سير سي ايڪٽ رتي زياده ڪاٽيگا تو سزا پايگا \*

۱۸ ايڪٽ شخص بادشاه ڪي عين قلعي ڪي نيچي لوٽا گيا \* اُسني  
 ۵ بادشاه ڪي خدمت مين عرض ڪي ڪه - جهان پناه ! مڃي قضاوتون  
 ني حضور ڪي قلعي ڪي ديوار ڪي نيچي لوٽ ليا \* بادشاه ني فرمايا ڪه تو  
 هٿيار ڪيون. نرها ؟ بولا ڪه غلام ڪو معلوم نٿا. ڪه حضرت ڪي زير جبروڪي



۱۲ ايڪ شير آور ايڪ مردَ ني اڀني تصويرِ ايڪ گهر مين  
 ديکي \* مردَ ني شير سي کہا - ديکڻا هي انسان کي شجاعت کو؟  
 کيسا شير کو اپنا تابعِ کیا هي \* شير ني جواب ديا کہ مصوَر آدمي  
 تبا - اگر اسکا مصوَر شير هوتا تو ايسا نه هوتا \*

۱۳ ايڪ درويش ني ايڪ بخيل سي گچھ سوالِ کیا \* بخيل  
 ني کہا اگر تو ايڪ بات ميرِ قبولِ کري - تو جو گچھ کهيگا سو  
 کرونگا \* فقير ني پوچيا وہ کیا بات هي؟ اُس ني کہا مچھ سي  
 کيبي گچھ مت مانگ \* اُسکي سوا جو گچھ تو کهيگا سو مانونگا \*  
 ۱۴ نقل هي کہ ايڪ حکيم بیمار هُئا \* بہت لوگ اُس کي  
 عيادت کو آئي - اور دير تلک بيٺي رهي \* حکيم اُن سي بہت  
 ناخوش هُئا \* ايڪ ني اُن مين سي بہہ دريافتِ کیا اور کہا - کہ  
 حکيم صاحب! گچھ همين نصيحت کرو \* حکيم ني کہا کہ اگر کسي  
 کي عيادت کو جائبي - تو دير تک نہ بيٺي \*

۱۵ ايڪ شخص کسي بخيل سي دوستي رکڻا تبا \* ايڪ دن  
 اُس سي کہا - مين سفر کو جاتا هون - تو اڀني انگوڻي مچھي دي -  
 تو مين اڀني پاس رکئون \* جب اُسکو ديکڻونگا تجھکو ياد کرونگا \*  
 بخيل ني جواب ديا - جو مچھي ياد رکها چاهتي هو \* تو اڀني  
 انگلي کو خالي ديکھ کرياد کرنا کہ فلاڻي شخص سي انگوڻي مانگي  
 تبي - اُس ني نہ دي \*

بہن \* اور دوسرا اُس منہ زور خچر کی برابر ہی - جو لگام نہیں  
مانتا \*

۸ ایک کمینہ اور بھلی آدمی سی افلاس مین دوستی ہوئی \*  
۲ کمینہ دولت مند ہوتی ہی نجیب زادی سی آنکھیں لگا چرائی \* تب  
وہ خفا ہو کر - بولا - یہ سچ ہی کمینہ کی دوستی جیسی بالو کی  
بہت \*

۹ ایک شخص نی افلاطون سی پوچھا - کہ تم نی بہت برسوں  
دریا کا سفر کیا \* دریا مین کیا کیا عجائب دیکھی؟ افلاطون نی  
جواب دیا - کہ یہی عجوبہ دیکھا - کہ مین دریا سی کنارے کو  
سلامت پہنچا \*

۱۰ اکبر نی بیربل سی پوچھا - کہ لڑائی کی وقت کیا کام آتا  
۳ ہے؟ بیربل نی عرض کیا - کہ جہان پناہ! اوسان \* بادشاہ نی کہا -  
ہتھیار اور زور کیوں نہیں کہتا؟ بیربل نی کہا - جہان پناہ! اگر اوسان  
خطا ہو جاوی - تو ہتھیار اور زور کس کام آوی؟

۱۱ ایک ہرن پیاسا ہو کر پانی کی چشمی پاس آیا - کہ اُس سی  
پانی پئی \* وہ چشمہ بڑی غار مین تھا \* جب پانی پیکر چاہا کہ  
اوپر چڑھی - چڑھ نہ سکا \* ایک لومڑی نی دیکھ کر کہا - آئی بیٹائی!  
تو نی بہت برا کام کیا - کیونکہ اُنرنی سی پہلی چڑھنی کا رستہ  
دیکھ نہ لیا \*

۴ بي ڪٿي ڪه آپس مين شور ڪرتي هين - اور بيونڪتي هين -  
 ڪيسي تڪليف هي؟ مگرو وي لوگ جو آپس مين جهڙا ڪرتي هين -  
 اور ڪالين ديتي هين - اور قصيه اور فساد برپا ڪرتي هين - ڪتون سي  
 زياده خراب هين - ڪيونڪه وي لوگ واقف هين ڪه ٻه گناه هي \*

۵ هندوستان مين ايڪ بڙا درخت هي - جس سي بهت ڪام  
 نڪلتي هين \* اس ڪي سايي ڪي نيچي هرايڪ آدمي آرام پاتا هي \*  
 اور پتي بجائي دوا ڪي ڪام آتي هين \* اور اس ڪي لات سي ناوين  
 بنتي هين - اور شاخون سي مستول \* اس ڪي پتي بهت بڙي هين -  
 جب اڪٽهي هو جاتي هين - تو پال بنايا جاتا هي \*

4 ۶ ايڪ اونٽ اور گدهي سي نهايت دوستي ٿهي \* اتفاقاً دونون  
 ڪو سفر درپيش هو \* درميان راه ڪي ايڪ ندي ملي \* پھلي اونٽ  
 پاني مين پيٽيا - اس ڪي پيٽ تڪ پاني هو \* ڪهني لگا - اي يار!  
 ادھر آو - پاني تھوڙا هي \* گدھا بولا - سچ هي - تيري شڪم تڪ  
 هي - تجھي تھوڙا معلوم هوتا هي - ليڪن ميري پيٽھ تڪ هوگا -  
 مين ڏوب جا ونگا \*

۷ جو دانا لڙڪا هي - وه اپني ڪتاب اپني گهر مين بي ڪهي پڙهتا  
 هي \* اور نادان لڙڪا اپني ڪتاب ڪو ڪهيل ڪي واسطي طاق پر ڌال رکھتا  
 هي - اکرچھ اس ڪي ما باب اس بد چال سي هزار منع ڪرين \* پھلا  
 لڙڪا اس اصيل گھوڙي ڪي طرح هي - ڪه جس ڪي واسطي ڪوڙا ضرور

## منتخباتِ مختلفه

زبانِ ريخته مين

۱ سستیٰ سي زبان هي \* جلدي کا پهل ندامت هي \* قناعت  
آرام کي کنجي هي \* محنت سي بڑاي هي \* پرهيز اچهي دوا  
هي \* عاقل کو اشاره بس هي \* خدا کا خوف دانش کي اصل  
هي \* گونگي زبان بهتر هي جهوڻي زبان سي \* علم کي آفت بھول  
هي \* انصاف سي خلق کو آرام هي \*

۲ تيوڙا کھانا بھت بيماري سي بچاتا هي \* طلب کر علم کو  
طفلي سي جواني تک \* بيماري قيد بدن کي هي \* اور غم قيد  
روح کي \* دانشمند بي سبب کام نهين کرتا هي \* جاهل طلب کرتا  
هي مال کو - اور عاقل کمال کو \* علم کي تحصيل سي عقل صاف  
هوتي هي \* جب دو بلا مين پڙو - تو آسان کو اختيار کرو \* دنيا کي  
خوشي مين غم ملا هي - اور اُس کي شيريني سي سم \*

۳ ۱ کسي موجي کا گھر جاڙي کي موسم مين جلني لگا \* ايک  
غريب پڙوسي وهان آکر سينگني لگا \* يہ حالت دیکھ کي ايک  
تھڻھول ني کہا - کیا خوب! کسي کا گھر جلي - کوئي تاپي \*



## VOCABULARY.

[N.B.—The letter m. signifies masculine, f. feminine, a. active, n. neuter. It has not been deemed necessary to give the names of the different parts of speech, except when a word belongs to more than one division. In the Hindústání words and phrases, k. stands for *karnd*; h. for *hond*; d. for *dend*; j. for *jánd*; and l. for *lend*. The letters a, p, s, and h, at the end of each definition, denote respectively the Arabic, Persian, Sanskrit, or Indian origin of the word explained.]

اب *ab*, now, presently; *ab tak*, till now; *ab-ká*, of now, of the present time. *s*  
 آب *áb*, m. water, lustre. *p*  
 ابتدا *ibtidá*, f. beginning. *a*  
 ابیاگی *abhágti*, ill-starred, wicked. *s*  
 ابھی *abhi*, just now, immediately. *s*  
 ابیر *aber*, m. time, delay. *h*  
 آپ *áp*, self, selves; your honour. *s*  
 اپترک *aputrak*, childless. *s*  
 اپرادھ *aparádih*, m. fault, transgression. *s*  
 آپس *ápas*, our-, your-, or them-, selves, one another; *ápas-men*, among themselves, etc. *s*  
 اپستھت *upasthit*, arrived, present. *s*  
 اپنا *apná*, belonging to self, own. *s*  
 آ پہنچنا *á pahunchná*, n. to arrive at. *h* [strip off. *s*  
 اُتارنا *utárná*, a. to cause to descend,

اتر *uttar*, m. an answer; the north. *s*  
 اترنا *ularná*, n. to descend, to alight. *s*  
 اتفاقاً *ittifákān*, accidentally. *a*  
 اتنا *itná*, so much, so many. *s*  
 آٹھ *átih*, eight. *s*  
 اٹھانا *uthná*, a. to lift or raise up, to take away. *s*  
 اٹھنا *uthná*, n. to rise up, to be abolished, to go away; *uth-jána*, n. to depart. *s*  
 اثنای *asnáe*, in the midst, in the course of. *a*  
 اثر *asar*, m. impression, effect. *a*  
 آج *áj*, to-day. *s*  
 اجازت *ijázat*, f. permission, orders. *a*  
 اچی *aji*, an interjection to call or bespeak attention, as: Sir, hark you! *h*  
 اچھا *achchá*, good, excellent, well. *s*  
 احمد آباد *Ahmad-ábád*, the capital of Gujerát. *p*

احمق *aḥmaq*, very foolish, a fool. *a*

احوال *aḥwāl*, m. condition, circumstances, events. *a*

اختراع *ikhṭirā'*, m. contrivance, invention. *a*

اختيار *ikhṭiyār*, m. choice, power. *a*

آخر *ākḥir*, last, at last, the end. *a*

آخرت *ākḥirat*, f. futurity, a future state. *a*

آخون *ākhūn*, m. teacher, preceptor. *p*

ادا *adā*, performance; payment; blamishment. *a*

اداس *udās*, grieved, dejected. *s*

ادب *adab*, m. institute; politeness, manners; plur. *ādāb*, ceremonies, etc. *a*

آدمي *ādmi*, m. f. a descendant of Adam, a human being (man or woman), people. *a*

آدھا *ādḥā*, half, *s*

ادھر *udhar*, thither. *h*

ادھر *idhar*, hither. *h*

ادھک *adhik*, more, exceeding. *s*

ادھیانا *adhyāna* or *adhyā-lēna*, a. to halve. *h*

ارادہ *irāda*, m. desire, purpose. *a*

آرام *ārām*, m. comfort, health, repose. *p*

ارتھ *arth*, m. substance, purport. *s*

آرزو *ārzu*, f. wish, desire, want. *p*

آروڑد *ārurḥ*, mounted, riding. *s*

اڑانا *urāna*, a. to dissipate, squander; to cause to fly. *s*

اڑنا *urṇa*, n. to fly, to soar up. *s*

آزاد *āzād*, free, solitary; a hermit. *p*

از بسک *az-bas-ki*, inasmuch as. *p*

آزردگی *āzurdagi*, f. affliction; displeasure, vexation. *p*

آزردہ *āzurda*, afflicted, vexed. *p*

آزمایش *s. f. āzma, ish*, trial. *p*

اژدھا *azhdahā*, m. a dragon. *p*

اس *us*, that; *is*, this; inflections of the pronouns *wuh* and *yih*; *is-men*, during this, in the meantime. *h*

آس *ās*, f. hope, desire, reliance. *s*

آسان *āsān*, easy; *āsāni*, facility. *p*

اسباب *asbāb*, m. causes; goods and chattels. *a*

استاد *ustād*, m. a teacher, master. *p*

استفسار *istifsār*, m. searching for information, inquiry. *a*

آسرا *āsrā*, m. refuge. *s*

اسراف *isrāf*, m. prodigality, ruin. *a*

اسطرح *is-tarah*, in this manner; *us-tarah*, in that manner, *h a*

اسلیبی *is-liye*, on this account. *h*

آسمان *āsmān*, m. the sky, the firmament, heaven. *p*

اسوار *aswad*, riding, mounted; *aswāri*, act of riding. *s*

اسواستپی *iswāste*, for this reason; *uswāste*, for that reason.

اسیس *asis* (or *āsīs*), f. a benediction. *s*

اشارہ *ishūra*, m. a hint, a signal. *a*

اشرار *ashrār*, miscreants, scoundrels. *a*

اشراف *ashrāf*, nobles, grandees; *ashrāf-zādi*, daughter of a grandee. *a*

اشرفي *ashrafi*, f. a gold coin so called.

The Calcutta ashrafi is worth a guinea and a half. *a*

آشنا *ashná*, an acquaintance, lover, friend. *p*

آشیانه *ashiyána*, m. a nest. *p*

اصطبل *istabal*, m. a stable. *a*

اصل *asl*, f. root, origin, foundation, capital. *a*

اصل *asil*, noble (as to blood or origin). *a*

اطلاع *ittilá*, f. manifesting, declaring; investigation, knowledge. *a*

اضطرابي *iztirabi*, f. vehemence, passionateness. *a*

اعتبار *i'tibár*, m. confidence, credit, respect; *i'tibár-k.* to believe, or confide in. *a*

اعتماد *i'timád*, m. reliance, trust, *a.*

اعلي *a'lá*, higher, highest. *a*

اعمال *a'mál*, (plur. of 'amal) actions, conduct. *a*

آفات *áfát*, f. calamities, misfortunes, evils. *a*

آفت *áfát*, f. calamity. *a*

آفتاب *áftáb*, m. the sun, sunshine. *p*

آفتابه *áftába*, m. an ewer. *p*

آفرین *áfrín*, f. praise, applause. *p*

افسانه *afsána*, m. tale, story. *p*

افسوس *afsos*, m. sorrow, regret, vexation, *interj.* ah! alas! *afsos-k.* or *afsos-khána*, to lament. *p*

افلاس *iflá*, m. poverty, destitution. *a.*

افلاطون *Aflátún*, m. Plato. *a*

اكايت *ikáyak*, en a sudden. *p*

اكبر *Akbar*, name of the best and greatest of the Megul emperors. *a*

اكتها *ikatthá*, united, together, *h*

اكثر *aksar*, most, many, much; for the most part. *a*

آكها *ákhá*, m. a bag, sack. *h*

اكيلا *akelá*, a. alone. *s*

آگت *ág*, f. fire, *ág-d.* or *lagána*, to set on fire; *ág-lagná*, to take fire. *s*

اگاري *agári*, f. the fore part. *s*

آگاه *ágáh*; acquainted with, aware of. *p.*

اگر *agar*, if, when. *p*

اگرچه *agarchi*, although. *p*

اگلا *aglá*, prior, past, ancient. *s*

اگي *áge*, before, in front, formerly, forwards; in future. *s*

آگيا *ágyá*, f. an order, command. *s*

البته *albatta*, certainly, indeed. *a*

الپ *alp*, small, few; *alp-bayask*, of a tender age. *s*

التفات *iltifát*, f. courtesy, respect, notice. *a*

التماس *iltimás*, m. f. beseeching, petitioning. *a*

الجبينا *ulajhá*, n. to be entangled, to quarrel. *h*

الجبانا *uljhána*, a. to entangle. *h*

القصة *al-kissa*, in short. *a*

الگت *alag*, separate, apart. *s*

الفت *ulfat*, f. habit, familiarity. *a*

آلوده *álúda*, sullied, contaminated. *p*

الهام *ilhám*, divine inspiration. *a*

الهي *ildhi*, divine. *a*

امام *imám*, m. a leader in religion, a prelate, priest. *a*

امانت *amánat*, f. trust, deposit. *a*

امتحان *imtiḥán*, m. proof, trial, examination. *a*

آمد *ámad*, f. arrival, coming. *p*

امرا *umará* (pl.) nobles, grandees. *a*

امید *umed* or *ummed*, f. hope; *ummed-wár*, hopeful. *p*

امیر *amír*, m. a commander, a nobleman, a grandee, a lord; *amír-sáda*, son of a grandee; *amír-sáddi*, daughter of a grandee. *a p*

آمیز *ámez*, (in comp.) mixed with, full of. *p*

ان *in*, (inflection), plur. of *yih*, this; *un*, plur. of *wuh*, that; (vide Gram.) *h*

آنا *ánd*, n. to come; s. m. the sixteenth part of a rupee. *s*

انبوه *amboh*, m. a crowd, multitude, mob, concourse. *p*

انبیو *anubhav*, m. imagination, idea. *s*

انتظار *intizár*, waiting, expectation. *a*

انجان *anján*, strange, unknown; *anján-h.* to act the stranger. *s*

اندر *andar*, within, inside, *p*; *Indar*, the god of Swarga or the higher regions. *s*

اندها *andhá*, blind, dark, *s*

اندهیرا *andherá*, dark. *s*

اندهیری *andherí*, f. darkness. *s*

اندیشه *andesha*, m. thought, suspicion, anxiety. *p*

انسان *insán*, m. man, a human being, mankind. *a*

آنسو *ánsú*, m. a tear. *s*

انصاف *inṣáf*, m. equity, justice. *a*

انعام *in'am*, m. a present, a gift, *a*

انكار *inkár*, m. refusal, denial. *a*

آنكه *ánkh*, f. the eye. *s*

انگل *ungal*, m. a finger's breadth. *s*

انگلي *ungli*, f. a finger. *s*

انگوتهی *angúthi*, f. a ring worn on the finger. *s*

انگور *angúr*, m. a grape. *p*

آند *ánand*, m. joy, happiness. *s*

انه *and* and *انیون inh* and *inhon*, same as

*ان in*; *unh* and *unhon*, same as *un*, (q.v.) *h*

آواز *dwáz*, f. noise, sound, voice. *p*

اوباش *aubásh*, dissolute, depraved. *a*

اوپر *úpar*, up, upwards, upon. *s*

اور *or*, f. direction, side. *h*

اور *aur*, (conj.) and, but; (adj.) more, other; *aur kuchh*, anything else. *h*

اوسان *ausán*, m. courage, presence of mind. *h*

اوقات *aukát* (pl. of *wakt*), times (of devotion). *a*

اونت *únt*, m. a camel. *h*

اونچا *unchá*, high, height. *h*

آ *áh*, f. a sigh. *p*

آهار *áhár*, m. food, subsistence. *s*

آهت *áhát*, f. a sound, noise. *h*

اهل *ahl*, m. people. *a*

اي *ai*, O, Oh. *p h*

ایاز *Ayyáz*, a man's name. *a*



ایام *aiyám* (pl. of *yaum*), days, seasons. *a*

ایسا *aisá*, such as this, so. *h*

ایک *ek*, one; (art.) *a*, *an*, frequently joined to its substantive, as ایک دن *ek-din*, one day. *s*.

ایکبارگی *ekbáragi*, all at once. *p*

ایمان *imán*, m. faith, belief, religion, conscience. *a*.

ایماندار *imán-dár*, faithful, honest; *imán láná*, to believe. *p*

آئین *á, ín*, m. rule, law. *p*

## ب

بابا *bábá*, father, son, sir. *h*

باپ *báp*, m. father. *h*

بات *bát*, f. a word, affair; *bát kahte hí*, on the speaking of a word, immediately; *bát-ehit*, f. conversation, chit-chat. *h*

باد *bád*, f. wind. *p*.

بادشاد *bádsháh*, m. a king; *bádsháhi*, royal. *p*.

بادی *bádi*, m. a complainant, speaker. *s*

باجنا *bájna*, n. to sound, to ring. *s*

بار *bár*, m. load; fruit; time; door; water. *p h*

بارہ *bárah*, twelve. *h*

بارگاہ *bárgáh*, f. a king's court. *p*

باز *báz*, back; *báz-ána*, to decline, reject; *baz-rakhná*, to keep from, to prevent; (s.m.) a hawk. *p*.

بازار *bázár*, m. a market; *bázári*, one who attends a market. *p*

بازی *bází*, f. play, sport, a game. *p*

باسن *básan*, m. a basin, plate, dish, goblet, pot, etc. *h*

باغ *bágh*, m. a garden. *p*

باغبان *bághbán*, m. a gardener. *p*

بال *bál*, m hair. *s*. ear of corn. *h*. wing. *p*

بالا *bálá*, above, up, high. *p*

بالک *bálak*, m. a boy. *s*

بالو *bálu*, f. sand. *s*

بانانی *bándti*, made of broad cloth, woollen. *h*

بانتنا *bántná*, a. to share, to distribute, to divide; *bánt-l*. to divide and take. *s*

باندھنا *bándhna*, a. to bind, to shut up; to frame. *s*

بانکا *bánká*, foppish, impudent. *s*

باوجود *bá-wujúd*, notwithstanding *p a*

باور *báwar*, m. credit, faith; *báwar-k*. to believe. *p*

باہر *báhir* or *báhar*, without, outside. *s*

باہم *báham*, together. *p*

بیاد *bibád*, m. quarrel, fight. *s*

بیت *bipat*, f. misfortune, calamity. *s*

بتانا *batána*, a. to point out, to teach. *h*

بتي *battí*, f. a candle, lamp. *s*.

بتیانا *biñháná*, a. to cause to sit, to sent. *h*

بجالانا *ba-já láná*, a. to perform, carry into effect. *h*

بجانا *bajána*, a. to sound, to play on a musical instrument. *s*

بجاي *ba-jáe* or *ba-já*, in place, instead of. *p*

بجلي *bijli*, f. lightning. *h*.

بجنا *bajná*, n. to be sounded, to sound. *s*.

بجپانا *bujháná*, a. to explain; to extinguish (a candle). *h*

بچارا *bichará*, helpless, wretched. *p*.

بچانا *bacháná*, a. to save, protect. *h*

بچنا *bachná*, n. to be saved, to escape. *h*

بچه *bachcha*, m. an infant, a child, the young of any creature. *p*.

بچپانا *bichháná*, a. to spread. *s*.

بحال آنا *ba-hál áná*, to recover. *a*.

بخشش *bakhshish*, f. gift, grant, forgiveness. *p*

بخشنا *bakhashná*, or *bakhsh-d*. or *bakhshish-k*. a. to give, to bestow. *p*

بخشي *bakhshi*, m. a general, a commander in chief. *p*

بخل *bukhl*, m. avarice, stinginess, parsimony. *a*

بخيل *bakhil*, a, a miser, niggard. *a*

بد *bad*, evil, bad; used in compounds, as *bad-zát*, a rascal; *bad-kho*, ill-disposed; *bad-şurat*, ugly, ill-favoured. *p*

بدبخت *bad - bakht*, unfortunate, wicked. *p*

بد سلوكي *bad-suluki*, f. ill-usage. *p a*

بدن *badan*, m. the body. *p*

بدولت *ba-daulat*, by favour of. *a*

بدھوان *buddhiwán*, wise, intelligent. *s*

بدي *badí*, f. badness, evil. *p*.

بديا *bidyá*, f. science, knowledge. *s*.

بر *bar*, f. bosom; produce; (prep.) upon. *p*.

برا *burá*, bad, wicked. *h*.

برابر *barábar*, equal, like, level. *p*

برابري *barábarí*, f. equality; competition. *p*

برباد کرنا *barbád k*. or *bar-bád d*. a. to cast upon the wind; to destroy or waste. *p s*

برپا کرنا *bar-pá k*. to excite. *p*

برتانت *británt*, m. affair, circumstance. *s*

برتن *bartan*, m. a dish, plate, vessel, utensil. *h*

برج *Braj*, name of a district, *h*

برخوردار *bar-khurdár*, happy; a term applied to a son (p. 22). *p*

برس *baras*, a year. *s*.

برسات *barsát*, rain, the rainy season. *s*.

برسنا *barasná*, n. to fall (as rain), to shower. *s*.

برن *baran*, m. colour, complexion. *s*

برهم *barham*, offended, confused, angry. *p*

بريان *biriyán*, f. time. *h*

بڑا *bará*, large, great, (adv.) very. *s*

بڑاي *baráí*, greatness, *s*.

بڑھانا *barháná*, a. to increase, to promote. *s*.

بڑھنا *barhna*, n. to increase. *s*.

بس *bas*, enough, abundantly. *p*.

بستار *bistár*, m. extent, latitude. *s*  
 بستی *bastí*, f. an abode, a village. *s*  
 بسری کرنا *ba-sarí karná*, a. to pass, to spend (one's time). *p*  
 بسن پد *bisān-pad*, a song in praise of Vishnu. *s*  
 بسورنا *bisurná*, n. to weep, to sob. *h*  
 بصارت *baśarat*, f. sight, vision. *a*  
 بظاهر *ba-zāhir*, ostensibly. *a*  
 بعد *ba'd*, after, afterwards, at the end. *a*  
 بعض *ba'z*, some, certain ones. *a*  
 بعضی *ba'ze* or *ba'z*, some, certain. *a*  
 بعید *ba'id*, remote, far off. *a*  
 بغل *baghal*, s. f. the arm-pit. *p*  
 بغیر *baghair*, ad. without, besides, except. *a*  
 بقال *baqqál*, m. a grain-merchant, a shopkeeper. *a*  
 بکرا *bakrá*, m. a he-goat. *s*  
 بکری *bakrí*, f. a goat, a female goat. *s*  
 بکیان *bakhán*, m. explanation. *s*  
 بگلا *baglá*, m. a crane, a heron. *s*  
 بل *bil*, m. a hole. *s*  
 بلا *balá*, f. calamity. *a*  
 بلانا *buláná*, a. to call for, to summon. *a*  
 billáná, to cry. *h*  
 بلبل *bulbul*, f. a nightingale. *p*  
 بلکه *balki*, yea, on the contrary. *p*  
 بلند *buland*, high, lofty. *p*  
 بلی *billi*, f. a cat. *s*  
 بمدد *ba-madad*, with the help of, by means of. *p a*

بمرتبه *ba-martaba*, in a degree, considerably. *p a*  
 بموجب *ba-mújib*, by reason, on account of. *p a*  
 بن *bin*, without, not having. *s*  
 بنانا *bandáná*, a. to make, to form. *h*  
 بنج *banaj*, m. trade, traffic. *s*  
 بند *band-k*, to shut up, to make fast. *ph*  
 بندگی *bandagí*, f. slavery, service, devotion. *p*  
 بندھوانا *bandhwáná*, a. to cause to be fastened. *h*  
 بننا *banná*, n. to be made. *h*  
 بنوانا *banwóná*, a. to cause to be made. *h*  
 بني *bantí*, pl. sons, children; *bantí Isrá'il*, the Israelites. *a*  
 بنیا *banyá*, m. a shopkeeper, merchant. *s*  
 بو *bú* or *bo*, f. smell, fragrance. *p*  
 بوجہ *bojh*, m. a load, weight. *h*  
 بوجہ *bújh*, f. understanding, idea. *s*  
 بوجھنا *bújhná*, a. to understand, comprehend. *s*  
 بولنا *bolná*, to speak, say. *h*  
 بونا *bond*, a. to sow, plant. *s*  
 به *ba*, by, with, in; *ba-nisbat*, with regard to. *p*  
 بها *bahá*, m. price, value. *p*  
 بهاشا *bhášhá*, see *bhákhd*. *s*  
 بهاشنا *bhášhná*, to speak, say. *s*  
 بهاکھا *bhákhd*, f. language, dialect. *h*  
 بھاگ *bhág*, m. good luck; destiny. *s*

بھاگنا *bhāgná*, n. to flee, to run away;  
*bhāg-j.* to run off. *h*

بھانت *bhānti*, m. manner, mode,  
 way. *h*

بھانہ *bahāna*, m. pretence, evasion,  
 contrivance. *p*

بھائی *bhāi*, m. brother, friend. *s*

بھت *bahut*, much, many, very. *s*

بھتر *bihitar*, good, well, better. *p*

بھتیرا *bahuterá*, much. *s*

بھجوانا *bhijwána*, a. to cause to be  
 sent. *h*

بھر *bhar*, full; 'umr-bhar, during life;  
*din-bhar*, all day; *bhar-d.* a. to pay,  
 to fill; *bhar-pána*, to be satisfied. *s*

بھرا *bahrá*, deaf; *bhará*, full. *h*

بھرومن *bhraman*, a walk. *s*

بھرنا *bharná*, a. to fill. *h*

بھروسہ *bharosá*, m. hope, faith. *s*

بھرہ *bahra*, m. portion, lot. *p*

بھستی *bhisti*, *bhishti* or *bihishti*, m. a  
 water-carrier. *p*

بھکانا *bahkáná*, a. to delude, to mis-  
 lead. *h*

بھالہ *bhalá*, good, worthy; *bhalá admi*,  
 a gentleman. *s*

بھالائی *bhalái*, f. kindness, good  
 deed. *h*

بھم *baham*, together, one with  
 another, one against another. *p*

بھوکھا *bhukhá*, hungry. *s*

بھول *bhul*, f. forgetfulness. *s*

بھولنا *bhúlnd*, n. to forget, to mistake,  
 to be deceived. *s*

بھونکنا *bhaunkná*, n. to bark. *s*

بھئی *bhi*, even, also. *h*

بھیا *bhaiyá*, m. friend, brother. *s*

بھیت *bhit*, f. a wall. *s*

بھیتار *bhitar*, within, inside. *h*

بھجنا *bhejnd*, a. to send, convey. *h*

بھید *bhed*, m. a secret, separation,  
 secrecy. *s*

بھیر *bher*, f. a sheep, an ewe. *s*

بھیری *bheri*, f. an ewe. *s*

بھیریا *bheriyá*, m. a wolf. *s*

بھیش *bhesh* or *bhes*, m. garb, habit. *s*

بھيگا *bhigá*, wet, moist (past part. of  
 بھيگنا, to be wet).

بی *be* (also *abe*), an interjection of  
 reproach, as: sirrah! you rascal! *h*

بی *be*, (prep.) without; much used in  
 forming negative adjectives, as  
*be-adab*, unmannerly, and these  
 again become substantives by adding  
*i*, as *be-adabi*, rudeness. *p*

بیان *bayán*, m. explanation, relation. *a*

بیاه *byáh*, m. marriage. *s*

بی بس *be-bas*, helpless, destitute. *p*

بیبی *bibi*, f. a lady; (vulgarly) a  
 wife. *h*

بیت *bait*, f. a couplet, poetry. *a*

بی تاب *be-táb*, powerless, without  
 endurance; *be-tábi*, helplessness. *p*

بی تعلقی *be-ta'alluqi*, f. freedom from  
 worldly ties, immediate communion  
 with God. *p a*



بیٹا *betá*, m. a son, a child. *h*  
 بیٹھانا *baitháná*, a. to set down, to place. *h*  
 بیٹھا *baithná*, n. to sit, to be placed. *h*  
 بیج *bij*, m. seed ; principle. *s*  
 بیجا *be-já*, ill-timed, ill-placed, improper. *p*  
 بیچارہ *be-jigar*, cowardly ; *be-jigari*, cowardliness, want of 'pluck.' *p*  
 بیچ *bich*, (prep.) among, between, during. *h* ; the middle. *s* ; *bich-bicháw*, mediation, intermediate means. *h*  
 بیچارہ *bechára*, helpless. *p*  
 بیچنا *bechná*, a. to sell. *h*  
 بیشتر *beshtar*, generally, for the most part. *p*  
 بیدار *bedár*, awake, wakeful. *p*  
 بیربل *Birbal*, name of one of Akbar's ministers. *h*  
 بیس *bis*, twenty. *h*  
 بیشمار *be-shumár*, incalculable. *p*  
 بی قرار *be-karár*, uneasy, restless. *a p*  
 بیگانہ *begána*, strange, undomestic, foreign. *p*  
 بیگم *begam*, (fem. of *beg*), a lady. *p*  
 بیل *bail*, m. a bullock. *h*  
 بیمار *blmár*, sick, a patient. *p*  
 بیماری *blmári*, f. sickness. *p*  
 بینڈا *bendá*, crooked ; absurd. *h*  
 بیورا *byaurá*, m. account, history. *s*  
 بیوقوف *be-wukúf*, foolish, stupid. *p a*

پ

پاپوش *páposh*, f. a slipper. *p*  
 پات *pát*, a mill-stone. *h*  
 پادشاہ *pádsháh*, m. a king (same as *bádsháh*). *p*  
 پار *pár*, m. the opposite bank ; (adv.) over, beyond ; *pár sál*, last year. *s*  
 پارسا *pársá*, devout, pious. *p*  
 پاس *pás*, near, before. *h*  
 پاسبانی *pásbání*, f. keeping watch. *p*  
 پاکیزہ *pákiza*, clean, fine, elegant. *p*  
 پال *pál*, m. a shade, shelter.  
 پالکی *pálki*, f. a sedan-chair common in India. *h* [cept. *s*  
 پانا *páná*, a. to get, find, reach, achieve.  
 پانچ *pánch*, five. *s*  
 پانڈا *pándá*, a master ; priest. *s*  
 پانو *pánw*, m. leg, foot. *s*  
 پانی *páni*, m. water ; lustre. *s*  
 پتا *patá*, m. token, indication, *h*  
 پتا *pattá*, m. a leaf. *s*  
 پتھر *patthar*, m. a stone, a rock. *s*  
 پتی *pattí*, f. a leaf ; hemp. *s*  
 پٹکنا *patakna*, a. to dash, to beat. *h*  
 پچاس *pachás*, fifty. *h*  
 پچھڑی *pichhári*, f. the rear ; the hind-quarter of an animal. *s*  
 پچھلا *pichhlá*, latter, last, modern. *s*  
 پچیس *pachis*, twenty-five. *s*  
 پدر *padar*, m. (*pidar*, *h*), a father. *p*

پر *par*, (conj.) but; (postp.) on or upon, at. *h*  
 پر *par*, m. a wing. *p*  
 پرانا *puráná*, old, ancient. *s*  
 پرتیوناتھ *prithvī-náth*, Lord of earth, your majesty. *s*  
 پرتیت *pratit*, f. trust, confidence. *s*  
 پردہ *parda*, m. a curtain, a screen. *p*  
 پردیشی *pardeshi* (or *pardesi*), a stranger. *s*  
 پرسم *parisram*, m. care, labour. *s*  
 پرسن *prasanna*, pleased, content. *s*  
 پرسنسا *prasansá*, f. praise. *s*  
 پرش *purush*, man, a person. *s*  
 پرکار *prakár*, m. mode, manner. *s*  
 پرگت *pragat*, current, well-known. *s*  
 پرندہ *paranda*, m. a bird. *p*  
 پرورش *parwarish*, f. breeding, nourishment. *p*  
 پرهیز *parhez*, m. temperance, continence, control of the passions. *p*  
 پری *parí*, f. a fairy. *p*  
 بریت *prít*, f. love, friendship. *s*  
 پریشان *pareshán*, scattered, ruined, distressed. *p*  
 پریشانی *paresháni*, f. destruction, distress. *p*  
 پڑنا *parná*, n. to fall, to happen. *h*  
 پڑوسی *parosí*, m. a neighbour. *s*  
 پڑھانا *parhána*, a. to teach to read, to instruct. *s*  
 پڑھنا *parhána*, a. to read, to repeat, to say, to speak. *s*

پس *pas*, hence, therefore. *p*  
 پسند *pasand*, f. choice, approbation. *p*  
 پشم *pashm*, f. wool, fur. *p*  
 پشو *pashu* (or *pasu*), m. an animal, beast. *s*  
 پکارنا *pukárná*, a. to call aloud, to bawl, to cry out. *h*  
 پکڑنا *pakarná*, a. to catch or seize. *h*  
 پکھال *pakhál*, f. a leathern bag for carrying water. *s*  
 پلانا *piláná*, a. to give to drink. *s*  
 پنجرہ *pinjrá*, m. a cage. *s*  
 پنڈت *pandít*, a learned brahman. *s*  
 پوچھنا *púchhná*, a. to ask, inquire. *s*  
 پور *paur*, f. a door, gate. *s*  
 پورا *purá*, full; accomplished. *s*  
 پوری *purí*, f. a kind of cake. *s*  
 پوست *post*, m. poppy; *postí*, one who intoxicates himself with infusion of poppy. *p*  
 پوشاک *poshák*, f. vestments, dress, habits, garments. *p*  
 پہاڑ *pahár*, m. a mountain. *h*  
 پہاڑنا *phárná*, a. to rend, to tear. *s*  
 پھٹا *phatá*, rent, torn (from *phatná*, n. to be rent). *s*  
 پہچاننا *pahchánná*, a. to know, to recognize. *s*  
 پھر *pahar*, a space of about three hours, a watch (of the day or night). *p*  
 پھر *phir*, again, back. *h*  
 پھرنا *phirná*, n. to turn back, return. *h*

پہل *phal*, m. fruit; effect; advantage; progeny. *s*

پہلا *pahlá* or *pahilá*, first, before; rather; *pahle*, at first, previous to. *h*

پہلنا *phalná*, n. to bear fruit, to be produced. *s*

پہنچنا *pahuncháná*, a. to convey; *ba-ham pahuncháná*, to get together, to store up. *h*

پہنچنا *pahunchná*, n. to arrive. *h*

پہنسننا *phansná*, n. to be caught in a noose, to be strangled. *h*

پہننا *pahanná*, a. to put on, to wear. *h*

پھولنا *phulná*, n. to blossom, to bloom. *s*

پہیا *pahiyá*, m. a wheel (of a chariot, etc.) *h*

پہیر *pher*, back, again. *h*

پہیرنا *pherná* or *pher-dená*, a. to turn, to circulate, to give back. *h*

پھیلنا *phailná*, n. to spread, to be divulged. *h*

پیادا *piyáda*, m. a pedestrian, an attendant on foot; *piyáda-pá*, on foot, as a pedestrian. *p*

پیار *pyár*, m. affection. *s*

پیارا *piyará*, dear, beloved. *s*

پیاسا *piyásá*, thirsty. *s*

پیالہ *piyála*, m. a cup, goblet. *p*

پیت *pet*, m. the belly, stomach, womb. *s*

پیتھ *pith*, f. the back. *s*

پیتھنا *paithná*, n. to rush in, to enter. *s*

پیچھا *pichhá*, m. pursuit, following. *h*

پیچھاڑی *pichhári*, f. the hinder part. *h*

پیچھی *pichhe*, after, in the rear, in pursuit of. *h*

پیدا کرنا *paidá-k.*, a. to produce, to procure; *paidá-h.*, to be born; to be found. *h p*

پیر مرشد *pir murshid*, your highness, sire, your worship. *p a*

پیراک *pairák*, m. a swimmer. *h*

پیرنا *pairná*, n. to swim. *h*

پیسا *paísá*, m. a copper coin, money, cash. *h*

پیسنا *ptsná*, a. to grind, triturate. *s*

پیشہ *pesha*, m. trade, profession. *p*

پیغام *paighám*, m. a message. *p*

پیمان *paimán*, m. a promise, an oath, a compact. *p*

پینا *piná*, a. to drink. *s*

## ت

تاب *táb*, power, endurance. *p*

تابع *tábi'*, m. a subject; (adj.) submissive. *a*

تاپنا *tápná*, a. to warm one's self before a fire. *s*

تائیر *ta, sir*, f. impression. *a*

تازہ *táza*, fresh, new, green, young; fat; happy. *p*

تازی *tázi*, Arab, Arabian. *a*

تاکنہ *tákná*, a. to look, stare at. *s*

تا کہ *tá-ki*, so that, to the end that. *p*

تامل *ta, ammul*, m. meditation, reflection, purpose. *a*

تانسین *Tán-sen*, name of a musician. *s*



تب *tab*, then, at that time, afterwards; *tabhi se*, from that very time. *s*

تباہ *tabāh*, ruined, lost; *tabāh-h.* to be in misery. *p*

تجارت *tijārat*, f. trading, traffic. *a*

تجه *tujh*, inflection of *tu*, thou. *h*

تحصيل *tahsil*, f. acquisition. *a*

تخت *takht*, m. a throne. *p*

تد *tad*, conj. or adv. then. *h*

تدبیر *tadbir*, f. deliberation, counsel; management. *a*

تدرو *tadarv*, a pheasant. *p*

تر *tar*, moist; تر تر *tar ba tar*, all wet or weltering. *p*

تراشنا *tarāshnā*, a. to cut or clip, to shave, to shape out. *p h*

تربیت *tarbiyat*, f. education. *a*

ترک *tark*, abandoning, leaving. *a*

ترکش *tarkash*, a quiver. *p*

ترکی *Turki*, of or belonging to Turkomania. *p*

ترپنا *tarāpnā*, n. to tremble, quiver. *h*

تس *tis* (inflect. of *so*), which; *tis-par*, whereupon. *h*

تسلی *tasalli*, f. consolation, soothing. *a*

تشنگی *tishnagi*, f. thirst. *p*

تصدیع *tasdi'*, f. trouble, privation. *a*

تصدیق *tasdik*, f. verifying, attesting. *a*

تصرف *tasarruf*, possession, use. *a*

تصویر *taswir*, f. a picture, an image. *a*

تضحیک *tazhik*, f. ridicule, sport. *a*

تعجب *ta'ajjub*, wondering, astonishment. *a*

تعریف *ta'rif*, f. praise, description. *a*

تعظیم *ta'zim*, f. reverence, honouring. *a*

تفاوت *tafawut*, m. distance, distinction, difference. *a*

تفنن *tafannun*, m. recreating, refreshing. *a*

تقاضا *takāzā*, m. demanding, exacting; urgency. *a*

تقدیر *takdir*, f. predestination. *a*

تقصیر *takṣir*, f. fault, crime, blame. *a*

تک *tak*, postp. up to, as far as. *h*

تکلف *takalluf*, m. ceremony, pomp. *a*

تکلیف *taklif*, f. trouble, annoyance. *a*

تلاش *talāsh*, f. search, seeking. *a*

تلخ *talkh*, bitter. *p*

تک *talak*, up to (same as *tak*). *h*

تلواری *talwār*, f. a sword. *s*

تلونمزاجی *talawun-mizāji*, f. fickleness of disposition. *a*

تم *tum*, you (*tumh* and *tumhoṇ* in the inflection). *h*

تماشا *tamāshā*, m. an entertainment, show, spectacle, sight; *tamāshā'ī*, a spectator. *a*

تماش بین *tamāsh-bin*, a spectator. *p*

تمام *tamām*, entire, perfect, complete. *a*

تمبورا *tambūrā*, m. a kind of drum. *a*

تمهید *tamhid*, f. subterfuge, shift. *a*

تنخواہ *tan-khwāh*, f. wages, salary. *p*

تنگ *tang*, narrow, strait; *tang ānā*, to be disquieted, annoyed. *p*

تنگ دستی *tang-dasti*, f. distress, poverty. *p*



تو *to* or *tau*, adv. then; *tú*, pron. thou. *h*

تورّا *torá*, m. a purse containing 1000 rupees. *h*

تورنا *torná*, a. to break, to change (as coin) *s*

توفیق *taufik*, f. divine direction. *a*

تولنا *tolná*, a. to weigh. *s*

تون *ton* or *taun*, then, in that manner. *h*

تہا *thá*, was (verb auxil.). *h*

تہن *than*, m. breast. *s*

تہورا *thorá*, little, scarce, seldom, less, few. *h*

تہیلی *thaili*, f. a purse tied round the waist, a bag. *h*

تیار *taiyár*, ready, prepared, finished, complete. *a*

تیارِی *taiyári*, f. preparation. *p*

تیتری *titrí*, f. a butterfly. *h*

تیر *tir*, m. the bank of a river. *s*

تیر *tir*, m. an arrow. *p*

تیز *tez*, sharp. *p*

تیس *tis*, thirty. *s*

تیسرا *tisrá* (f. *tisrí*), the third. *s*

تین *tin*, three; *tain*, thou; *ten*, from.

ت

تالی *tálí*, f. a sort of musical instrument. *h*

تالنگ *táng*, f. the leg, foot. *h*

تپکنا *tapakná*, n. to drip. *h*

تپونجیا *taṭ-pünjiyá*, bankrupt. *h*

تتولنا *taṭolná*, a. to feel, to handle. *h*

تکرا *tukrá*, m. a piece, a bit, a morsel. *s*

توتنا *tutná*, n. to break. *h*

تورمال *toral-mal*, a man's name. *h*

تہتہا *thathá*, m. a joke, a jest. *h*

تہتہول *thathol*, m. a jester, a buffoon. *h*

تہتہولی *thatholi*, f. fun, humour, sport, joking. *h*

تہہرنا *thaharná*, n. to stay, to rest, to be settled. *h* [decim. *h*

تہہرنا *thahráná*, a. to determine, to

تہسا *thassá*, m. vanity, ostentation. *h*

تہندّا *thandá*, cold. *h*

تہور *thaur*, f. place, spot. *h*

تہپ *tip*, m. a note of hand. *h*

ث

ثانی *ṭānī*, second, equal. *a*

ثقة *ṭiqa*, trusty, confidential. *a*

ثمرہ *ṭamra*, m. fruit; result. *a*

ثواب *ṭawáb*, m. the future reward of virtue. *a*

ج

جازا *járá*, m. cold, winter. *s*

جاگنا *jágná*, n. to awake, to be awake. *s*

جال *jál*, m. net. *s*

جامہ *jáma*, m. a garment, robe, vest. *p*

جان *ján*, f. m. life, soul, spirit; dear, beloved; *ján pahohán*, an intimate friend. *p*

جانا *jána*, n. to go; to be; to pass; to reach; to continue. *játá-rahnd*, to vanish. *s*

جانچنا *jánchná*, a. to test, to try, prove. *s*

جاندار *ján-dár*, a living being. *p*

جاننا *jánná*, a. to know, to understand, to consider. *s*

جانور *jánwar*, m. an animal, a bird. *p*

جاهل *jáhíl*, m. a fool; (adj.) barbarous, brutal. *a*

جب *jab*, when, at the time when; *jab-na-tab*, now and then. *s*

جبا *jubá*, young, youthful. *s*

جب تک *jabtak* or *jab-talak*, so long as, till when. *s h*

جتا *jittá*, as much (as), whatever much. *h*

جتانا *jatána*, a. to point out, to teach. *s*

جتنا *jitná*, as many (as), how many soever. *h*

جدا *juddá*, separate, apart. *p*

جس *jis*, the inflection of the relat. *jó*, who, which. *h*

جست *jast*, f. a leap. *p*

جفاکار *jafá-kár*, m. a tormentor, oppressor. *a p*

جگانا *jagána*, a. to waken, to rouse up. *s*

جگہ *jagah*, f. place, quarter, room, vacancy, stead. *h*

جلاد *jallád*, m. an executioner; (adj.) cruel, hard-hearted. *a*

جلد *jald*, expeditious, quick, quickly. *p*

جلدي *jaldí*, f. quickness, rashness. *p*

جلنا *jalná*, n. to burn, to be kindled; to get into a passion. *s*

جلوہ *jahwa*, m. light; *jahwa-gar*, brilliant, beautiful. *a*

جلیو *jalev*, f. retinue, attendance. *h*

جمع *jam'*, f. a congregation, collection; sum total, number; *jam' - k*. or *-rakhná* or *-kar-rakhná*, to collect; *-hond*, to be collected. *a*

جن *jan*, m. person, individual. *s*

جنس *jins*, f. genus; goods, commodity. *a*

جنگل *jangal*, m. a forest, a wood. *s*

جننا *janná*, a. to bear, to bring forth. *s*

جو *jó*, (rel. pron.) he who; *jó-ko, í*, who-soever; *jó-kuchh*, whatsoever. *h*

جو *jau*, m. barley; *jó*, if, when; *jú*, searching. *p s*

جوا *jú, d*, m. a yoke; dice, gambling. *s*

جواب *jawáb*, m. an answer. *a*

جوان *jawán*, young, a young person; *jawán-mardí*, valour, *p*

جواني *jawání*, f. youth or rather that period of life to which the Romans applied the term *juventus*. *p*

جواهر *jawáhir*, f. (plur. of جوهر), gems, jewels; *jawáhir-khána*, a jewel-house or treasury. *a*

جوہری *jauharí*, m. a jeweller. *a*

جوتا *jútd*, m. a shoe, a pair of shoes. *h*

جوتک *jotik*, m. astrology. *s*

جوتکی *jotiki*, an astrologer. *s*

جوتي *júti*, a slipper, a small shoe. *h*

جوتنا *jotnd*, to yoke. *h*

جوترا *jornd*, a. to join, clasp. *h*

جون *jon* or *jaun*, when, as; *jon-hin*, or *jaun-hin*, the instant when. *h*

جونپور *Jaunpur*, name of a city. *s*

جہار *jhár*, m. bushes; continued rain. *h*

جہار جہار *jhár-jhár*, f. a thicket. *h*

جہاز *jaház*, m. a ship. *a*

جہالت *jahálat*, f. ignorance. *a*

جہال *jhálar*, f. a fringe; *jhálar-dár*, possessed of a fringe, fringed.

جہان *jahán*, m. the world; *jaháni*, of or belonging to the world, mankind. *p*

جہان *jahán*, where, in whatever place. *h*

جہان پناہ *jahán panáh*, m. refuge of the world; your majesty! *p*

جہانچہ *jhánchh*, f. a cymbal. *s*

جہانکنا *jhánkná*, a. to peep, to spy. *h*

جہت *jhat*, quickly. *h*

جہرنا *jharnd*, n. to ooze, to flow. *h*

جہروکھا *jharokhá*, m. a lattice, a window. *s*

جہگڑا *jhagrá*, m. wrangling, quarrelling. *h*

جہگڑنا *jhagarná*, n. to quarrel. *h*

جہمجمہاتا *jhamjhamátá*, glittering. *h*

جہمکڑا *jhamakrá*, m. splendour, beauty. *h*

جہن *jhan*, m. a clashing sound of metals, etc. *h*

جہوتہ *jhúth*, false; a lie. *s*

جہوتیا *jhúthá*, a liar; false. *s*

جی *ji*, m. life, soul, mind: (added to names, professions, etc., it signifies sir, master). *s*

جیب *jeb*, f. a pocket. *p*

جیتا *jitá*, alive, living. *s*

جیتنا *jitnd*, a. to win (at play), to conquer. *s*

جینا *jind*, n. to live, to be alive. *s*

جیسا *jaísá*, in the manner which, as, such as. *s*

چ

چابک *chábuk*, m. a horsewhip. *p*

چابنا *chábnd*, a. to gnaw. *h*

چاشنی *cháshni*, f. taste. *p*

چال *chál*, f. way, practice. *s*

چالائ *chálák*, active, fleet. *p*

چاندنی *chándni*, f. a kind of cloth; moonlight. *s*

چاہنا *cháhná*, a. to love, to like, to desire, to choose; *cháhiye* (in Braj. *cháhiyatu*), it is fit, proper, necessary, etc. *s*

چابانا *chabáná*, a. to gnaw. *h*

چبلا *chibillá*, stupid, impudent. *h*

چپ *chup*, } silent, speechless. *h*

چپکا *chupká*, }

چتر *chatur*, clever; *chaturá*, i, expertness. *s*

چٹکانا *chatkánd*, a. to rend, split. *h*

چٹھی *chithi*, f. a letter, an epistle. *h*

چراغ *chirágh*, m. a lamp, a light. *p*

چراگاہ *charágah*, f. a pasture, a meadow. *p*

چرانا *charáná*, to graze; *churáná*, a. to steal; *ánkhen churáná*, to withdraw the eyes. *s*

چڑھنا *charhná*, n. to ascend, to come up. *h*

چڑھانا *charháná*, a. to raise up. *h*

چڑیا *chiriyá*, f. a bird. *h*

چڑیمار *chirimár*, a bird-catcher, a fowler. *h*

چشم *chashm*, the eye. *p*

چشمہ *chashma*, m. a spring, a well, a fountain. *p*

چغلی *chughli*, slandering, back-biting. *p*

چکت *chakit*, astonished. *s*

چکنا *chukná*, n. to have done, to have completed. *h* (Vide Gram. p. 65).

چکی *chakki*, f. a mill, a mill-stone. *s*

چلانا *chilláná*, n. to scream out. *h*

چلنا *chalná*, n. to move, to go, proceed, go off, pass (as coin), to be discharged (as a gun); *chalá-j.* to go; *chald-ándá*, to come. *s*

چمک *chamak*, f. brilliancy, glitter, beauty. *h*

چمن *chaman*, m. a lawn, a meadow. *p*

چنانچہ *chunánchi*, thus, accordingly. *p*

چنتا *chintá*, f. care, anxiety. *s*

چنگل *changul*, m. a claw; *changul márná*, to grasp with the claw. *p*

چوپ *chop*, f. desire, selfishness. *h*

چوپایہ *chaupáya*, four-footed, a quadruped. *s*

چوتھا *chauthá*, the fourth. *s*

چور *chor*, m. a thief, a robber. *s*

چورانا *choráná*, a. to steal. *s*

چوری *chorí*, f. theft, robbery. *s*

چوک *chúk*, f. defect, error; *chauk*, an open place in a city. *h*

چوکس *chaukas*, expert, alert. *s*

چوگنا *chauguná*, a. fourfold. *s*

چونچ *chonch*, f. beak, bill. *s*

چوندول *chaundol*, m. a kind of sedan or *pálki*. *s*

چوئری *chaurí*, f. a whisk, a fly-flapper. *h*

چوہا *chúhá*, m. a mouse; *chúhe-már*, a kind of hawk which feeds on mice. *h*

چھ *chha*, six. *h*

چھاتی *chhátí*, f. the breast; *chhátí se lagáná*, to embrace. *h*

چھپنا *chhipná*, n. to be concealed, hidden, absent. *h*

چھتری *chhatrí*, f. a covering or hood; *chhatrí-dár*, covered, hooded. *s*

چھٹاپا *chhutápá*, m. smallness. *h*

چھچھہ *chuchaha*, m. warbling. *h*

چھہرہ *chihra*, m. the face. *p*

چھوٹا *chhotá*, little, small. *h*

چھوٹنا *chhutná*, n. to escape. *h*

چھوڑ *chhor*, m. end, extremity. *h*

چھوڑنا *chhorná*, a. to release, leave, let go. *h*



چھوکرا *chhokarā*, m. a boy, *h*  
 چھید *chhed*, m. a hole, an opening. *s*  
 چیتا *chitā*, m. a leopard. *s*  
 چیز *chiz*, f. a thing. *p*  
 چینا *chainā*, m. a kind of corn. *s*.  
*chenā*, millet. *h*

## ح

حاجب *hājib*, m. an usher. *a*  
 حاجت *hājat*, need, want. *a*  
 حاصل *hāsil*, m. produce, result, pur-  
 port, profit, revenue; *hāsil-i-kālm*,  
 in fine, in short; *hāsil-h.*, to be  
 obtained; *hāsil-k.*, to obtain. *a*  
 حاضر *hāzīr*, a. present, willing; *hāzīr-*  
*jawābi*, ready wit. *a*  
 حاکم *hākīm*, m. a ruler. *a*  
 حال *hāl*, m. state, condition, busi-  
 ness, affair; present time. *a*  
 حالت *hālat*, f. state, condition. *a*  
 حبشی *habshī*, m. Abyssinian, Caffre. *a*  
 حجتی *hujjati*, cavilling, arguing the  
 point. *a*  
 حد *hadd*, extreme, extremely. *a*  
 حرص *hirs*, avidity, greediness. *a*  
 حرکت *harakat*, f. proceeding, con-  
 duct. *a*  
 حریف *harīf*, an opponent (in play),  
 a rival, an associate. *a*  
 حسب الحكم *hasb-i-hukm*, according  
 to command. *a*  
 حسد *hasad*, f. envy, malice; emula-  
 tion, ambition. *a*

حصہ *hissā*, m. share, lot, portion,  
 division. *a*  
 حضر *hazr*, m. rest, repose. *a*  
 حضرت *hazrat*, your or his majesty,  
 your or his excellency, etc. *a*  
 حضور *huzūr*, m. presence, appearance;  
 a regal court; his majesty. *a*  
 حق *hak*, just, true; the Deity;  
 right, justice; lot. *hak-bīnī*, per-  
 ception of right. *a*  
 حقارت *hikārat*, f. contempt, dis-  
 grace, baseness. *a*  
 حقیقت *hakikat*, f. truth, a true  
 statement, an account.  
 حکایت *hikāyat*, f. a history, tale,  
 narration. *a*  
 حکم *hukm*, m. order, decree. *a*  
 حکمت *hikmat*, f. wisdom, know-  
 ledge, skill, contrivance. *a*  
 حکومت *hukumat*, f. reign, rule. *a*  
 حکیم *hakīm*, m. a sage, a philosopher,  
 a physician. *a*  
 حلوائی *halwāī*, m. a confectioner. *a*  
 حواس *hawās*, (pl.), senses. *a*  
 حوالی *hawāle-k.* to give in charge, to  
 consign. *a*  
 حیات *hayāt*, life. *a*  
 حیران *hairān*, confounded, per-  
 plexed. *a*  
 حیرت *hairat*, f. confusion. *a*  
 حیف *haif*, (interj.) ah! alas! m.  
 iniquity, a pity; *haif-k.* or *-khānā*,  
 to sigh, to express one's sorrow. *a*  
 حیلہ *hila*, m. artifice, ruse. *a*  
 حیران *hairān*, m. animal. *a*

کړنا *daryáft-k.*, a. to conceive, understand. *h p*

دش *das* (or *dash*), ten. *s*

دست *dast*, m. the hand; *dast-bar-dár-h.*, to forbear, to desist. *p*

دسترخوان *dastar-khṭwán*, m. the cloth on which orientals eat. *p*

دشمن *dushman*, m. an enemy. *p*

دشمني *dushmani*, f. enmity. *p*

دشنام *dushnám*, f. abuse. *s p*

دعا *du'á*, f. benediction, prayer, wish. *a*

دعوت *da'wat*, f. entertainment, banquet. *a*

دکې *dukh*, m. pain, labour; *dukhḥ*, grieved, afflicted. *s*

دکپانا *dikháná* and *dikhláná*, a. to shew, to point out. *s*

دل *dil*, m. heart, mind, soul; *dil-pasand*, pleasing, agreeable. *p*

دلانا *diláná*, a. to cause to give. *s*

دلتی *du-latti*, f. a kick with the two hind legs. *h*

دل جمعي *dil-jam'-i*, f. ease of mind. *p*

دلیل *dalil*, f. argument, proof. *a*

دم *dam*, m. breath, life. *p*

دم *dum*, f. tail, end. *p*

دن *din*, m. a day, *s*

دنیا *dunyá*, f. the world; people. *a*

دو *do*, a. two. *p*

دوا *dawá*, f. medicine; a remedy. *a*

دوار *dwár*, m. a door, a gate. *s*

دود *dúdh*, m. milk. *s*

دور *dúr*, f. distance; distant; *dúr-andesh*, far-sighted, wise; *dúr-andeshi*, prudence, foresight.

دورانا *dauráná*, a. to cause to run, to drive. *s*

دورنا *daurná*, n. to run. *s*

دوست *dost*, m. a friend, lover; *dost-rakhná*, to hold dear, to love. *p*

دوستي *dosti*, f. affection, friendship. *p*

دوسرا *dúsrá*, the second, other, next. *s*

دوش *dosh*, m. fault, defect. *s*

دوكان *dúkán*, f. a shop. *p*

دولت *daulat*, f. riches, fortune, empire; *daulat-mand*, a. wealthy. *a*

دون *dún*, low, vile, abject; *dún-himmati*, low-mindedness. *a*

دونو or دونون *dono* or *donon*, the two, both. *h*

دهرم *dharm*, m. virtue; *dharm-avatár*, incarnation or personification of virtue; sire, your majesty. *s*

دھرنا *dharná*, a. to place, to lay. *s*

دھکا *dhakká*, m. a push, jolt. *h*

دھن *dhan*, m. wealth; *dhaní*, wealthy. *s*

دھندھلپنا *dhandhalpaná*, m. fraud, trickery. *h*

دھوان *dhú,án*, m. smoke. *s*

دھوبي *dhobi*, a washerman; *dhobin*, a washerwoman. *h*

دھوم *dhúm*, f. noise, tumult. *h*

دھونا *dhona*, a. to wash; *āho-dháná*, to wash thoroughly. *s*

دهيان *dhyán*, m. mind, thought. *s*  
ديانت *diyánat*, f. conscience, honesty,  
piety; *diyánat-dár*, honest, just. *a*  
ديبي *daibi*, f. fate, by chance. *s*  
ديدار *didár*, viewing, seeing. *p*  
ديد *dida*, m. the eye. *p*  
دير *der*, f. a long time, late. *p*  
ديس *des*, m. country, region. *s*  
ديکنا *dekhná*, a. to see, experience. *s*  
دينا *dená*, a. to give, grant. *s*  
دينار *dinár*, m. the name of a coin, a  
ducat. *a*  
ديندار *dindár*, faithful, true. *p*  
ديوار *diwár*, f. a wall. *p*  
ديوان *diwán*, m. a hall of audience. *p*

ڌ

ڌاڙه *ḍārh*, f. a tooth. *h*  
ڌاڙهي *ḍārhí*, f. the beard. *s*  
ڌالنا *ḍálná*, a. to throw down, to pour  
out, to rush forth; *ḍál-d.*, a. to  
throw away. *h*  
ڌانڌ *ḍánd*, m. retaliation; an oar; a  
stick; *ḍánd-l.*, to take revenge. *s*  
ڌبانا *ḍubáná*, a. to cause to sink. *h*  
ڌبکي *ḍubki*, f. a dip, dive; *ḍubki-*  
*márná*, to bathe. *h*  
ڌر *ḍar*, m. fear. *s*  
ڌرنا *ḍarná*, n. to fear. *s*  
ڌڙيا لینا *ḍuriyá-l.*, to lead by the  
bridle. *h*  
ڌلوانا *ḍalwáná*, a. to cause to be thrown,  
placed. *h*

ڌوبنا *ḍubná*, to sink, to be drowned. *h*  
ڌولي *ḍol*, a plain kind of litter or  
sedan. *h*  
ڌونڌي *ḍondí*, f. a proclamation. *h*  
ڌهانپنا *ḍhāmpná*, a. to cover up, con-  
ceal. *h*  
ڌهانچا *ḍhānchá*, m. a frame, frame-  
work. *h*  
ڌهب *ḍhab*, m. mode, manner. *h*  
ڌھول *ḍhol*, m. a drum; *ḍholak*, a  
little drum. *h*  
ڌھونڌھنا *ḍhūndhna*, a. to seek, to  
search for. *s*  
ڌھير *ḍher*, m. a heap. *h*  
ڌيرا *ḍerá*, m. a dwelling, a tent;  
(adj.) squint-eyed. *h*  
ڌيل *ḍil*, m. stature; *ḍil-ḍaul*, size  
and shape; *ḍel*, a clod. *h*

ذ

ذر *zarra*, m. an atom, a little; the  
least bit. *a*  
ذکر *zīkr*, m. remembrance; *zīkr-k.*, to  
mention, to praise. *a*

ر

رات *rát*, f. night. *s*  
راجا *rājá* or راجه *rāja*, a king. *s*  
راجمندر *rāj-mandir*, m. a palace. *s*  
راز *ráz*, m. a secret, a mystery. *p*  
راست *rást*, right, true; *rást-go,*,  
speaking truth, veracity. *p*  
راکھنا *rákhná*, to keep, stop. *s*

رام چيرا *rám-cherá*, a name frequently given to slaves. *s*

راحت *ráhat*, f. quiet, ease. *a*

راه *ráh*, f. road, way. *p*

راي *rá,e*, f. sense, opinion. *a*

رتبه *rutba*, m. rank, dignity. *a*

رتبه *rath*, m. f. a chariot (four-wheeled). *s*

رتي *rati*, f. a weight of about eight barley-corns. *s*

رخصت *rukhsat*, f. leave, discharge, *rukhsat-h.*, to depart. *a*

رخنا *rakhná*, m. rent, hole. *p*

رسا *rassá*, m. a rope. *h*

رسانا *risáná*, n. to be enraged. *h*

رسته *rasta*, m. a road, way, mode. *p*

رسوا *ruswá*, exposed, disgraced. *p*

رسوائي *ruswá,i*, f. ignominy, disgrace. *p*

رسي *rassí*, f. a string, cord. *p*

رشك *rashk*, m. envy, jealousy *p*

رضا *rizá*, f. favour. *a*

رعيا *ra'yyat*, f. subjects, people. *a*

رغبت *raghbat*, f. desire, liking. *a*

رفيق *rafik*, m. a friend, ally. *a*

رقعه *ruk'a*, m. a letter, note. *a*

ركابدار *rikáb-dár*, m. a stirrup-holder, groom. *a p*

ركبنا *rakhná*, a. to place, possess, save; *rakh-d.*, to put down, to place; *rakh-l.*, to establish. *s*

ركبوانا *rakhwáná*, a. to cause to be placed, or put. *s*

رج *ranj*, pain, grief. *p*

رنجیده *ranjida*, annoyed, vexed. *p*

رندي *randi*, a woman. *h*

رنگ *rang*, m. colour; pleasure. *p*

رنگين *rangin*, coloured, gaudy. *p*

رو *rú*, m. face, surface. *p*

روبرو *rú-ba-rú*, in the presence of; face to face, before. *p*

روپا *rúpá*, m. silver. *s*

روپيه *rúpiya*, m. a rupee. *s*

روتي *rotí*, f. bread, a loaf. *s*

روح *rúh*, f. soul, spirit. *a*

روز *roz*, m. a day. *p*

روس *ros*, m. anger; *ros-k.*, to feel wroth. *s*

روشن *roshan*, clear, illumined. *p*

روشنی *roshni*, light, brightness. *p*

رونا *roná*, n. to weep; m. lamentation, grief. *s*

رهزني *rahzani*, f. robbery, plunder. *p*

رهس *rahas*, m. witticism. *s*

رهنا *rahná*, n. to stay, be, live, continue; *rahne-wáldá*, an inhabitant. *h*

ردوار *rahwár*, swift; (lit., fit for the road.) *p*

ريت *ret*, f. sand, filings; *rit*, custom. *h*

رיתי *riti*, f. custom, habit. *s*

رجبنا *rijhná*, n. to be pleased, satisfied. *s*

زاده *záda*, m. a son, child; (used in composition, as *sháh-záda*, a king's son, a prince.) *p*



زبان *zabán*, f. the tongue, language, dialect; *zabán-i rekhta*, the Urdú or mixed Hindústání. *p*

زبردستی *zabur-dastí*, f. tyranny, oppression. *p*

زر *zar*, m. gold, wealth, money. *p*

زمین *zamín*, ground, a field. *p*

زنائی *zanání*, belonging to women. *p*

زنبور *zambúr*, m. a bee. *p*

زندگی *zindagí*,  
زندگانی *zindagání* } f. life, existence *p*

زنگ *zang*, m. a small bell. *p*

زور *zor*, m. force, strength. *p*

زورآور *zoráwar*, powerful, strong. *p*

زهر *zahr*, m. venom, *p*

زیاد *ziyáda*, m. addition, additional; (adv.) more; *ziyáda-k.* to increase. *a*

زیان *ziyán*, m. loss, damage. *p*

زیر *zer*, under, beneath. *p*

زیست *zist*, life. *p*

## س

سا *sá* (*se*, *st*), a termination added to substantives or adjectives to denote similitude or intensiveness. *h*

سابق *sábik*, formerly. *a*

ساتھ *sáth*, (prep.) with. *s*

ساتھی *sáthí*, m. a companion. *s*

سادہ *sáda*, plain, unadorned. *p*

سارا *sará*, all, the whole. *s*

ساڑھا *sárhá*, with a half added. *s*

ساز *sáz*, m. furniture, harness, etc. *p*

ساس *sás*, f. a mother-in-law. *s*

ساق *sák*, f. the leg, thigh.

سال *sál*, m. a year. *p*

سامہنی *sámhne*, (prep.) in front of. *s*

ساونگی *sá, úngí*, f. a support for the pole of a chariot. *h*

ساہوکار *sáhukár*, m. a great merchant. *s*

سایس *sá, is* m. a groom. *p*

سایہ *sáya*, m. shadow, protection. *p*

سب *sab*, all, every, the whole. *s*

سبب *sabab*, m. cause, reason, motive; (prep.) on account of. *a*

سبق *sabak*, m. a task, lesson. *a*

سبک *subuk*, light, not heavy; *subuk-bár*, lightly burdened. *p*

سبھاو *subháv*, m. nature, disposition. *s*

سپرد کرنا *supurd-k.* a- to give in charge, to consign. *p*

ستری *strí*, a woman. *s*

سجوانا *sajwánd*, a. to cause to be fitted, prepared. *s*

سچ *sach* or سچا *sachchá*, m. truth, true. *s*

سخت *sakht*, hard, severe; very. *p*

سخی *sakhi*, generous, liberal. *a*

سدا *sadá*, always, *s*

سڈول *sudaul*, well-shaped, graceful. *h*

سر *sar*, head; *sar-anjám*, m. livelihood, success; *sar-anjám-h.* to succeed. *p*

سر *sir*, m. the head, the top. *s*

سراہنا *saráhná*, a. to praise, extol. *h*

سرائی *saráe*, f. a caravansary, house. *p*

سردار *sardár*, m. chief, ruler. *p*

سردی *sardi*, f. coldness, cold weather. *p*

سرزمین *sar-zamīn*, f. empire, region. *p*

سرکار *sarkār*, f. court, mansion. *p*

سرور *surūr*, f. joy. *a*

سزا *sazā*, f. punishment. *p*

سست *sust*, lazy, idle. *p*

سستی *susti*, f. laziness, dilatoriness. *p*

سعادت *sa'ádat*, f. felicity; *sa'ádat-mandi*, gratitude, felicity. *a*

سفر *safar*, a journey, voyage. *p*

سفید *sufed*, *sufaid*, white. *p*

سکنا *sakná*, n. to be able. *s*

سکندر *Sikandar*, m. Alexander. *p*

سکپا *sikhá* (*sikshá*), a lecture. *s*

سکپانا *sikhánd*,  
سکپلانا *sikhláná*, } a. to teach. *s*

سکپال *sukh-pál*, m. a kind of sedan. *s*

سکپک *sikhak* (*sikshak*), a teacher, preacher. *s*

سلام *salám*, salutation; hail! *a*

سلامت *salámat*, f. safety, safely. *a*

سلطان *sultán*, m. a sovereign; Ar. pl. *salátin*, sovereigns. *a*

سلوک *sulúk*, f. behaviour, treatment. *a*

سلیقه *salíka*, m. skill, taste. *a*

سلیمان *Sulaimán*, Solomon. *a*

سم *samm*, m. poison. *a*

سماچار *samáchár*, m. news, tidings. *s*

سمان *samán*, like, similar. *s*

سمت *samt* or *simt*, f. a way, path; point of the compass. *a*

سمجھ *samajh*, f. comprehension. *s*

سمجھنا *samajhná*, a. to comprehend, understand. *s*

سمرن *smaran*, m. remembrance, recollection. *h*

سمندر *samundár*, m. the sea, the wide ocean. *s*

سمی *samay*, m. time, season. *s*

سنانا *sunánd*, a. to cause to hear. *s*

سنپت *sampat*, f. wealth. *s*

سندیسا *sandesá*, m. a message. *s*

سنسار *sañsár*, the world. *s*

سنگوٹی *singauti*, f. an ornament of gold, etc., on the horn of a bullock. *s*

سننا *sunnd*, a. to hear. *s*

سو *so*, correlat. pron. that very, that same; *sau*, a hundred. *h*

سوا *siwá*, except, besides. *a*

سوار *sawár*, a rider, one mounted or riding; embarked. *p*

سواری *sawári*, f. riding; equipage. *p*

سوال *sawál*, m. request, begging, petition. *a*

سوامی *swámí*, m. master, husband. *a*

سوائی *siwáe*, same as *siwá*. *a*

سوچ *soch*, thought. *s*

سوچنا *sochná*, to consider, reflect. *s*

سودا *saudá*, m. a bargain, purchase. *p*

سوداگر *saudágar*, m. a merchant. *p*

سوداگری *saudágari*, f. merchandize, trade. *p*

سوڈول *sú-daul*, elegant, well-shaped. *s*

سوراخ *súrákh*, m. a hole, cavity. *p*

سورج *súraj*, m. the sun. *s*

سورداس *Súrdás*, name of a poet. *h*

سومپنا *saumpná*, a. to deliver over, consign. Also سونپنا *saunpná*. *s*  
 سونا *soná*, m. gold; *sundá*, void, empty. *s*  
 سونا *soná*, n. to sleep, to die. *s*  
 سونتا *sonṭá*, m. a pestle. *h*  
 سونھین *sonhīn*, in front. *h*  
 سہارا *sahará*, m. aid, assistance. *s*  
 سہج *sahaj*, ease, facility. *s*  
 سہسر *sahasra*, a thousand. *s*  
 سہی *sahī*, sure, certain. *s*  
 سیاست *siyásat*, f. punishment. *a*  
 سیانا *siyáná*, wise, intelligent. *s*  
 سیاہ *siyáh*, black; unfortunate. *p*  
 سیدھا *sidhá*, straight, opposite. *s*  
 سیر *sair*, f. a walk, perambulation. *a*  
 سیر *ser*, a certain weight, nearly two pounds. *h*  
 سیکڑوں *saiṭrōn*, hundred, *h*  
 سیکھنا *sikhná*, a. to learn. *s*  
 سینکنا *senkná*, a. to parch, to warm one's self. *h*  
 سینگ *sing*, m. a horn. *s*

## ش

شاخ *shákh*, a branch; horn. *p*  
 شادمائی *shádmání*, f. joy, gladness, *p*  
 شامت *shámat*, f. spot, blemish. *a*  
 شامل *shámil*, comprehensive; extending to. *a*  
 شاہ *sháh*, m. a king, prince; *sháh-záda*, a royal son, a prince. *p*  
 شاہجہان *sháhjahán*, name of one of the Emperors of Delhi.

شاید *sháyad*, possibly, probably, perhaps. *p*  
 شب *shab*, m. a voice, sound. *s*  
 شبیہ *shabih*, f. a picture, likeness. *a*  
 شتابی *shitábi*, f. quickness, haste; quickly. *p*  
 شتر *shutur*, m. a camel. *p*  
 شجاعت *shujád'at*, f. bravery. *a*  
 شخص *shakh*, m. a person, individual. *a*  
 شدت *shiddat*, f. violence, force; adversity, affliction. *a*  
 شراب *sharáb*, f. wine. *a*  
 شرط *shart*, f. condition, stipulation, wager. *a*  
 شرم *sharm*, f. bashfulness, modesty, shame; *sharm-áná*, n. to feel ashamed. *p*  
 شرمندگی *sharmandagi*, f. bashfulness, shame. *p*  
 شرمندہ *sharmanda* or *sharminda* ashamed, abashed. *p*  
 شروع *shurú'*, f. beginning, commencement. *a*  
 شریر *sharir*, vicious, wicked. *a*  
 شفقت *shafakat*, f. kindness, affection. *a*  
 شکار *shikár*, m. hunting, prey; *shikár-gáh*, f. hunting-field. *p*  
 شکاری *shikári*, relating to hunting; m. a fowler, hunter. *p*  
 شکر *shukr*, m. thanks, gratitude. *a*  
 شکل *shakl*, f. shape, figure. *a*  
 شکم *shikam*, m. the belly; *shikam-parwar*, a pamperer of his belly. *p*

شور *shor*, m. cry, noise, disturbance. *p*

شوق *shauk*, m. desire, love. *a*

شوقین *shaukin*, desirous; amateur  
fanciers. *a*

شهد *shahd*, m. honey. *p*

شهر *shahr*, m. a city. *p*

شہزادہ *shahzáda*, a prince; *shahzádi*,  
a princess. *p*

شیر *sher*, m. a tiger, a lion. *p*

شیرنی *sherni*, f. a tigress. *p*

شیرینی *shirini*, f. sweetness; elo-  
quence. *p*

شیگر *shigra*, quickly. *s*

## ص

صاحب *ṣāhib*, m. a lord, master;  
companion; possessed of, as, *ṣāhib-  
khāna*, the master of the house;  
*ṣāhib-i 'īsmat*, possessed of chastity. *a*

صاف *ṣāf*, clean, clear, candid. *a*

صبح *ṣubḥ*, f. morning, dawn. *a*

صبر *ṣabr*, f. patience, endurance. *a*

صحبت *ṣuḥbat*, f. society. *a*

صراف *ṣarrāf*, m. a banker, a money-  
changer. *a*

صرف *ṣarf*, expenditure; *ṣarf-k.*, to  
spend. *a*

صرف *ṣirf*, merely, only. *a*

صفاي *ṣafá, t*, purity, beauty. *a*

صفت *ṣifat*, f. praise, quality. *a*

صفحة *ṣafḥa*, face, surface. *a*

صلاح *ṣaldh*, f. counsel, advice. *a*

صلاحاً *ṣaldhan*, peaceably, advisably,  
by way of advice. *a*

صندوق *ṣandūk*, m. f. a box, a trunk. *a*

صواب *ṣawāb*, m, rectitude, a virtu-  
ous action; success. *a*

صورت *ṣurat*, f. form, face. *a*

صیاد *ṣaiyád*, a hunter. *a*

صيد *ṣaid*, f. game, hunting, chase. *a*

## ض

ضرور *zarūr* or *zurūr*, necessary, ex-  
pedient. *a*

ضعیف *ṣa'if*, frail, bedridden. *a*

زیافت *ziyáfat*, f. entertainment. *a*

## ط

طاق *tāq*, m. a shelf, a recess. *a*

طاقت *tākat*, f, power, endurance. *a*

طالع *tālī'*, fortune; star. *a*

طبع *tab'*, m. constitution, nature. *a*

طبيب *tabīb*, m. a physician, doctor. *a*

طرح *tarāḥ*, f. manner, mode. *a*

طرز *tarz*, m. make, shape. *a*

طرف *tarāf*, f. side, direction; ex-  
tremity. *a*

طريق *tarik*, f. way, path. *a*

طريقة *tarīka*, m. way, rule of life. *a*

طشت *tashṭ*, m. a basin. *p*

طعام *ta'ām*, m. food, victuals. *a*

طعمه *tu'ma*, m. food, bait.

طفلي *tiflī*, f. infancy. *a*

طلب *ṭalab*, f. search; demand, sum-  
moning; pay; *ṭalab-k.*, to seek for,  
to send for. *a*

طمع *ṭam'*, f. avarice, greediness. *a*



طور *taur*, m. mode, manner. *a*  
 طوطي *túttí*, f. a parrot. *p*  
 طوفان *túfán*, m. a storm of wind and rain. *a*  
 طول *túl*, m. length. *a*  
 طويلة *tawila*, m. a tether, footband; *tawela*, a stable, stall. *a*

ظ

ظاهر كذا *zahir-k.*, a. to manifest, display. *a h*  
 ظالم *zálím*, an oppressor, a tyrant. *a*  
 ظلم *zulm*, m. injustice, violence; *zulm-gudáz*, a melter of injustice, a crusher of oppression. *a*

ع

عاجز *'ájiz*, weak, helpless. *a*  
 عاجزي *'ájizi*, f. weakness, helplessness. *a*  
 عاقل *'ákił*, wise, a sage. *a*  
 عالم *'álam*, m. the world, universe; *'álam-panáh*, the asylum of the universe, his majesty. *a*  
 عالم *'álim*, a. learned, knowing. *a*  
 عبارت *'ibárat*, f. term, expression. *a*  
 عجائب *'ajá'ib*, m. wonders, curiosities. *a*  
 عجب *'ajáb*, m. wonder, admiration; a. wonderful. rare. *a*  
 عجوبة *'ajúba*, a. wonderful, a strange thing. *a*  
 عدالت *'adálát*, f. justice. *a*  
 عدم *'adam*, non-existence. *a*

عذر *'uzr*, m. excuse. *a*  
 عرض *'arz*, f. representation; a petition, request. *a*  
 عزيز *'aziz*, precious, eminent, dear; (used substantively, like 'mon cher,' 'my dear friend.') *a*  
 عشرت *'ishrat*, enjoyment. *a*  
 عشق *'ishk*, m. love. *a*  
 عصا *'asá*, m. a stick. *a*  
 عطار *'attár*, m. a perfumer, druggist. *a*  
 عقل *'akl*, f. wisdom, opinion. *a*  
 عقلمند *'aklmand*, a. wise. *a*  
 علاج *'iláj*, m. cure, remedy. *a*  
 علاقه *'aláka* (or *'iláka*), m. connection. *a*  
 علاوه *'aláwa*, moreover, *a*  
 علم *'ilm*, m. science, knowledge; *'ilm-i-nujúm*, astrology.  
 علي *'alá*, upon, after; *'alá ház-al kiyás*, in like manner. *a*  
 عليها *'alaihida*, distinct, peculiar. *a*  
 عمدة *'umda*, noble, fine. *a*  
 عمر *'umr*, f. age, life, lifetime. *a*  
 عمل *'amal*, m. action, practice, conduct. *a*  
 عنايب *'ináyat*, f. favour, gift. *a*  
 عوام الناس *'awám-unnás*, m. the common people. *a*  
 عورت *'aurat*, f. a woman, a wife; (Arab. plur.) *'aurát*. *a*  
 عوض *'iwaz*, m. return, substitute. *a*  
 عيادات *'iyádat*, f. visiting the sick. *a*  
 عيار *'aiyár*, cunning; a knave. *a*  
 عيش *'aish*, m. pleasure, delight. *a*  
 عين *'ain*, m. the eye, essence, the very (thing, etc.). *a*

## غ

- غار *ghár*, m. a pit, cavern, hole. *a*  
 غافل *gháfil*, careless, negligent. *a*  
 غائب *ghá'ib*, missing. *a*  
 غرا *gharra*, impudence. *a*  
 غرض *gharaz*, f. design, view ; (ad.)  
 in short, in fine. *a*  
 غريب *gharib*, poor ; a stranger. *a*  
 غربا *ghurabá*, the poor ; pl. of *gharib*. *a*  
 غزنوي *ghaznavi*, a. residing at  
 Ghazna. *p*  
 غفلت *ghaflat*, f. carelessness ; moral  
 torpor. *a*  
 غلاف *ghiláf*, m. a covering. *p*  
 غلام *ghulám*, m. slave. *a*  
 غم *gham*, m. 'grief, sorrow. *a*  
 غيب *gha'ib*, the invisible world. *a*  
 غير *ghair*, other, different. *a*  
 غيرت *ghairat*, f. jealousy. *a*

## ف

- فائد *fá'idá*, m. profit, gain ; *fá'idá-*  
*mand-h.*, to benefit. *a*  
 فائق *fá'ik*, superior, excelling. *a*  
 فجر *fajr*, f. morning, dawn of day ;  
 early. *a*  
 فدي *fidwí*, devoted, loyal subject or  
 slave. *a*  
 فراغت *farághat*, f. comfort, leisure. *a*  
 فراموش *farámosh-k.* to forget. *p h*  
 فرزنده *farzand*, m. a son, boy. *p*

- فرست *fursat*, f. opportunity. *a*  
 فرض *farz-k.* to grant, assume. *a*  
 فرمانا *farmáná*, a. to order, say,  
 speak. *p*  
 فرياد *faryád*, f. complaint. *p*  
 فريادي *faryáddi*, a. complainant,  
 plaintiff. *p*  
 فريب *fareb*, fraud, a trick. *p*  
 فساد *fasád*, m. depravity, violence. *a*  
 فصل *fasl*, f. time, season, harvest. *a*  
 فضل *faẓl*, bounty, munificence. *a*  
 فقط *fakat*, merely, only, no more. *a*  
 فقير *fakír*, m. a beggar, dervise ; poor,  
 indigent. *a*  
 فكر *fikr*, m. f. thought, reflection. *a*  
 فلانا *fuláná* or *fulána*, a certain one. *a*  
 فوج *fauj*, f. army, a multitude. *a*  
 فوراً *fauran*, quickly, instantly. *a*  
 في *fí*, in (used in Ar. phrases, as,  
*fí,l-wáki*, in truth ; *fí,l-faur*, in-  
 stantly ; *fí,l-hakikat*, of a verity). *a*

## ق

- قابل *kábil*, fit, worthy. *a*  
 قاضي *kází*, m. a judge. *a*  
 قامت *kámat*, f. bulk, height, size. *a*  
 قانع *káni'*, contented, frugal. *a*  
 قبضة *kabẓa*, m. grasp, possession. *a*  
 قبول *kabúl*, m. consent ; *kabúl-k.* to  
 agree, accept. *a*  
 قتل *katl*, m. slaughter, killing. *a*  
 قد *kadd*, m. stature, size. *a*  
 قدر *kadr*, f. worth, price. *a*

قدم *kadam*, m. foot, footstep. *a*  
 قدیم *kadim*, ancient, old. *a*  
 قرار *karār*, confirmation, rest. *a*  
 قرض *karz*, m. a loan; *karz dend*, to lend. *a*  
 قسم *kasam*, f. an oath; *kism*, kind, species. *a*  
 قصور *kusūr*, m. want, fault. *a*  
 قصہ *kissā*, m. a story. *a*  
 قضا *kazā*, m. decree. *a*  
 قضاقت *kazzāq*, m. a robber; (hence Cossack).  
 قضاکار *kazākār*, by chance. *a p*  
 قضیہ *kaziya*, m. a quarrel. *a*  
 قطرہ *katra*, m. a drop. *a*  
 قلعہ *kil'a*, m. a fort, palace. *a*  
 قناعت *kind'at*, f. contentment. *a*  
 قول *kaul*, m. a statement, a word. *a*  
 قیامت *kiyāmat*, f. the general resurrection; calamity. *a*  
 قید *kaid*, f. fetter, imprisonment. *a*  
 قیمت *kīmat*, f. price, value. *a*

## ک

کاتب *kātib*, m. a writer. *a*  
 کاٹنا *kātnā*, a. to cut. *s*  
 کار *kār*, m. use, business, service, work, deed. *p*  
 کار چوبی *kār-chobi*, embroidered cloth. *p*  
 کاریگر *kārigar*, skilful; a cunning workman.  
 کاغذ *kāghaz*, m. paper, a scrap of paper. *p*

کافر *kāfir*, m. infidel. *a*  
 کال *kāl*, m. time. *s*  
 کام *kām*, m. business, action, use; desire; *kām anā*, to be useful, of service. *s p*  
 کامرانی *kāmranī*, f. happiness. *p*  
 کان *kān*, m. the ear. *s*  
 کانپنا *kāmpnā*, m. to tremble, to shiver. *s*  
 کاندھا *kāndhā*, m. the shoulder. *s*  
 کانکہ *kānkh*, the armpit. *h*  
 کانہکوبج *kānhkūbjā*, the city of Kanoj. *s*  
 کایتہ *kāyath*, m. name of a caste of Hindūs; a scribe, a copyist. *s*  
 کب *kab*, when? *s*  
 کبی *kabi*, m. a poet. *s*  
 کبھی *kabhū*, ever, some time or other; *kabhū-kabhū*, occasionally; کبھی *kabhī*, same as *kabhū*. *s*  
 کپڑا *kaprā*, m. cloth, clothes. *s*  
 کپوت *kapūt*, unfilial. *s*  
 کتا *kuttā*, m. a dog. *s*  
 کتاب *kitāb*, f. a book, writing. *a*  
 کتنا *kitnā*, how much? how many? *s*  
 کتوال *kutwāl*, an officer of police. *s*  
 کٹوری *kaṭorī*, f. a small metal cup. *h*  
 کچھ *kuchh*, any, some, something, a little; *kachhu*, any, the least. *h*  
 کچھوا *kachchhū'ā*, m. a tortoise. *s*  
 کرای لینا *kirāe lena* or *kirāe mang-wānā*, to get on hire, to borrow. *h*  
 کرشن *Krishn*, the god Krishna. *s*  
 کرنا *karnā*, a. to do, to place. *s*  
 کروتھ *krodh*, angry, wroth. *s*

کس *kis*, inflection of *kaun*, who? frequently joined to the following word, as *kis-tarah*, how? *kis-waste* or *-liye*, why? *h*

کسان *kisán*, m. a peasant, farmer. *h*

کسبی *kasbī*, a prostitute, courtesan. *a*

کسنا *kasná*, a. to draw, cover. *h*

کسی or کسو *kisī* or *kisú*, inflection of *ko,í* or *kuchh*, some, certain. any. *h*

کشت *kisht*, m. f. a sown field. *p*

کشتی *kishtī*, f. a boat, ship. *p*

کل *kal*, to morrow, yesterday. *s*

کلام *kalám*, m. a word, speech. *a*

کلاؤنت *kaláwant*, m. a minstrel, musician. *h*

کلیجہ *kaleja*, m. the liver; courage. *h*

کم *kam*, deficient, less, little, rarely; (used in composition: as *kam-bakht*, ill-starred; a rascal). *p*

کمال *kamál*, m. perfection, excellence; (used adjectively, as: extreme, the utmost, etc.) *a*

کمانا *kamáná*, a. to earn one's living. *h*

کمرہ *kamará* (camera), m. a room, chamber. (Port.)

کمینہ *kamína*, base, mean fellow. *p*

کنارہ *kindra*, m. shore, side, limit. *p*

کنجی *kunjí*, f. a key. *s*

کند *kund*, m. a cistern, basin. *s*

کنگال *kangál*, poor, wretched. *h*

کنی *kane*, near, beside. *h*

کو *kauwá*, m. a crow; *kú,á*, a well, a draw-well, a pit. *s*

کوتا *kotáh*, short; *kotáh-k.* to hold back, to refrain. *p*

کوٹاہی *kotáhi*, smallness, deficiency. *p*

کوٹوال *kotwál*, m. the chief officer of police.

کوٹھری *kothrī*, f. a room. *s*

کوچ *kúch*, departure. *p*

کوچہ *kúcha*, m. a lane, a street. *p*

کوڑا *korá*, m. a whip, a lash; *kúr,á*, rubbish. *h*

کومل *komal*, soft, weak. *s*

کون *kaun*, who? which? what? *h*

کونا *koná*, m. a corner. *s*

کونڈی *kúndī*, f. a mortar. *h*

کونسا *kaunsá*, what-like? of what sort? *h*

کوه *koh*, a mountain. *p*

کوئی *ko,í*, any, some one; (artic.) a or an, a certain (person, etc.). *s*

کہ *ki*, that, thus, as follows: (sometimes a relative, who? which?) *p*

کہا *kahá*, m. bidding, order; *kahá-sunī*, f. altercation. *s*

کھال *khál*, f. skin, hide. *s*

کہاں *kahán*, where? whither? *h*

کھانا *kháná*, a. to eat, suffer; m. food, dinner. *s*

کہاوت *kaháwat*, f. a byword, a saying. *s*

کھیلانا *khujlána*, a. to tickle, to rub. *s*

کھراہا *kharahá*, m. a hare. *s*

کھڑا *khará*, erect, standing. *h*

کھڑکی *khirkī*, f. a window. *h*



کھلنا *khulná*, n. to be opened, to be revealed; to clear up after rain. *s*

کھلانا *khilána*, a. to give to eat, to feed. *s*

کھل کھلانا *khil-khilána*, n. to laugh. *h*

کھلنا *khilná*, n. to blow (a flower). *h*

کہنا *kahná*, a. to tell, say, bid, call, affirm. *s*

کھودنا *khodná*, a. to dig. *h*

کھولنا *kholná*, a. to open, untie, let loose. *s*

کھونا *khoná*, a. to lose, to waste. *s*

کھیت *khet*, m. a field. *s*

کھیتی *kheti*, f. husbandry, crop. *s*

کھیل *khel*, m. play, game, sport. *s*

کھیلنا *khelná*, n. to play, to sport. *s*

کہیں *kahín*, somewhere, anywhere, somewhat. *s*

کھینچنا *khenchná* or *khatñchná*, a. to delineate, draw. *h*

کئی *ka,i* or *ka,e*, some, a few. *h*

کیا *kyá*, (pro.) what? how? why? whether (or not); *kyá khúb*, how glorious! what fun! *s*

کیا *kiyá*, done, a deed; (past part. of *karná*, to do, make.) *s*

کیسا *kaisá*, how? in what manner? of what sort? what like? *h*

کیفیت *kaifyat*, f. nature, state, condition, pleasure. *a*

کیون *kyún*, *kyauñ*, why? how? well? what? *kyún ki*, because; *kyún-kar*, how? *h*

گ

گاڑی *gáři*, f. a chariot, cart. *h*

گالی *gáli*, f. abuse. *s*

گانا *gáná*, a. to sing. *s*

گانتھ *gánth*, a knot; *gánth-ká púrú*, very rich. *h*

گانو *gánu*, m. a village. *s*

گاو *gáw*, f. a cow. *p*

گپ شب *gap shap*, chit-chat, conversation. *h*

گجراتی *gujarátí*, belonging to Gujerat. *h*

گدھا *gadhá*, m. an ass, (metaph.) a fool. *s*

گدڑیا *gudaryá*, a shepherd. *h*

گزارا *guzará*, m. passing. *p*

گزارنا *guzaránná*, a. to forward. *p*

گذرنا *guzarná*, n. to pass; *dar-guzarná*, to refrain, to forbear. *p*

گر *gur*, m. a preceptor. *s*

گرد *gard*, f. dust (Scotticè, 'stour.') *p*

گرد *gird*, (prep.) around. *p*

گرداب *girdáb*, m. a gulph, whirlpool. *p*

گردن *gardan*, f. the neck. *p*

گرفتار *giriftár*, captive. *p*

گرا *giráná*, a. to cause to fall, to throw down. *h*

گرم *garm*, hot; *garmi*, f. heat, hot season. *p*

گرنا *girná*, n. to fall, to drop down. *h*

گروہ *guroh*, m. a troop, a class. *p*

گڑنا *garná*, n. to be buried. *s*

گژد *garh*, m. a fortress, palace. *h*  
گفتگو *guftgū*, conversation. *p*  
گل *gul*, m. a rose; *gul-karnā*, to extinguish. *p*  
گلا *galā*, m. a flock of sheep, a herd of cattle. *p*. the neck. *h*  
گلاب *gulāb*, m. a rose. *p*  
گله *galla*, m. a flock. *p*  
گلی *gali*, f. a lane. *h*  
گم *gum*, lost. *p*  
گمان کرنا *gumān karnā*, a. to imagine, fancy, opine. *p h*  
گن *gun*, m. skill; *guni*, skilful. *s*  
گناه *gunāh*, m. fault, crime, sin. *p*  
گنجهوانا *gunthwānā*, a. to cause to be fixed (as a string). *s*  
گنوا *ganwār*, m. a villager, a peasant. *h*  
گواه *gawāh*, a witness; *gawāhi*, evidence, testimony. *p*  
گوپال *Gopāl*, one of the names of Krishna. *s*  
گور *gor*, m. the grave, tomb. *p*  
گوشت *gosht*, m. flesh. *p*  
گوشه *gosha*, m. a corner. *p*  
گوکھ *gokh*, m. a portico. *h*  
گول *gol*, or *golsā*, round. *s*  
گونگا *gungā*, mute, dumb. *h*  
گویا *goyā*, as if, as one would say. *p*  
گھات *ghāt*, an ambush. *h*  
گھات *ghāt*, m. a landing-place. *s*  
گھبرانہ *ghabrānā*, n. to be confused, perplexed. *h*  
گھٹا ٹوپ *ghatā-top*, m. a canopy, covering. *h*

گھر *ghar*, m. house, dwelling. *s*  
گھرانہ *gharānā*, m. house, family. *s*  
گھڑا *gharā*, m. a jar, pitcher. *s*  
گھڑی *gharī*, f. an hour; a watch. *s*  
گھسنا *ghisnā*, n. to be worn; *ghusnā*, to enter. *h*  
گھنٹالی *ghantālī*, f. a small bell. *s*  
گھنگرو *ghungrū*, m. a small bell. *s*  
گھوڑا *ghorā*, m. a horse. *s*  
گھولنا *gholnā*, a. to dissolve, to pound. *s*  
گھی *ghi*, m. clarified butter. *s*  
گیا *gayā*, gone (past part. of *jānā*). *h*  
گیل *gail*, f. a road. *h*  
گینا *gainā*, m. a small bullock. *h*  
گینی *gainī*, f. a small chariot. *h*  
گیہون *gehūn*, m. wheat. *s*

## ل

لات *lāt*, f. a kick. *h*  
لاٹ *lāt*, f. trunk of a tree. *h*  
لائانی *lā-sānī*, unequalled, unrivalled. *a*  
لاج *lāj*, m. shame. *s*  
لاجواب *lā-jawāb*, silent, silenced. *a*  
لاچار *lā-chār*, helpless, destitute. *p*  
لاحاصل *lā-hāsil*, useless, without result. *a*  
لادنا *lādnā*, a. to load, to embark. *h*  
لاڑ کپور *Lār Kapūr*, two celebrated minstrels at the court of Akbar. *h*  
لازم *lāzim*, necessary, urgent. *a*  
لاکھ *lākḥ*, one hundred thousand. *h*  
لالا *lālā*, m. master, sir. *h*  
لالچ *lālach*, m. avarice, desire. *s*

لالچی *lālchī*, covetous, greedy. *s*  
 لانا *lānā*, a. to bring; to breed, produce, make. *s*  
 لائق *lā'ik*, worthy, befitting, perfect. *a*  
 لپٹنا *lipaṭnā*, n. to cling, to stick to. *h*  
 لپٹنا *lapetnā*, a. to wrap up. *h*  
 لٹکانا *laṭkānā*, a. to suspend. *h*  
 لپکانا *laṭkānā*, n. to be ashamed. *s*  
 لجت *lajjit*, ashamed. *s*  
 لدنا *ladnā*, n. to be loaded, to ride. *h*  
 لذیذ *laziz*, delicate, delicious. *a*  
 لڑائی *larā'i*, f. battle, quarrel, war. *h*  
 لڑکا *larḳā*, m. a boy, child, babe. *s*  
 لڑنا *larṇā*, n. to fight, to quarrel. *s*  
 لڑھانا *luṛhānā*, a. to spill, upset. *s*  
 لڑھکنا *luṛhaknā*, n. to be spilt, upset. *s*  
 لشکر *lashkar*, m. an army. *p*  
 لطف *luṭf*, m. pleasure, enjoyment. *a*  
 لعنت *la'nat*, a curse. *a*  
 لقب *laqab*, m. a surname. *a*  
 لقمان *Lukmān*, name of a famous Eastern fabulist. *a*  
 لقما *lukmā*, m. a morsel, mouthful. *a*  
 لکڑی *lakṛī*, f. wood, a staff, stick. *h*  
 لکھنا *likhnā*, a. to write. *s*  
 لکھوانا *likhwānā*, a. to cause to be written. *s*  
 لگام *lagām*, bridle, bit. *s*  
 لگانا *lagānā*, a. to attach, to apply. *s*  
 لگنا *lagnā*, n. to touch; to begin; to reach or come up to. *s*  
 لگوانا *lagwānā*, a. to cause to be applied. *s*

لنبا *lambā*, long, tall. *s*  
 لنگڑا *langṛā*, lame. *p h*  
 لوٹنا *lūtṇā*, a. to rob, plunder; *loṭna*, to roll on the ground. *s*  
 لوکا *lukā*, m. spark, flame. *s*  
 لوگ *log*, m. people. *s*  
 لومڑی *lomṛī*, f. a fox. *s*  
 لونڈی *laundī*, f. a slave. *h*  
 لوهو *lohū*, blood.  
 لوہا *lohā*, m. iron. *s*  
 لیٹنا *leṭnā*, n. to repose, to lie down. *h*  
 لیجانا *lejānā*, a. to take away, to carry off. *s*  
 لیکن *lekin*, (conj.) but, yet, however. *a*  
 لیکھا *lekhā*, m. account, reckoning. *s*  
 لیکھک *lekhak*, m. a writer, one who is writing. *s*  
 لیل پیل *lilā-pilā*, blue and yellow; (applied to the appearance of the eyes of a person enraged). *s*  
 لینا *lenā*, to take, accept; set; buy. *s*  
 لیے *liye*, for the sake of. *h*

م

ما *mā*, f. a mother; *mā-bāp*, parents. *s*  
 ماجرا *mājarā*, m. state, circumstance, incident. *a*  
 مار ڈالنا *mār-dālṇā*, a. to smite, to kill. *s*  
 مارگ *mārg*, m. a road, path. *s*  
 مارنا *mārnā*, a. to smite, strike. *s*  
 ماری *māre*, by reason of, in consequence of. *s*  
 مال *māl*, m. property, wealth, goods. *a*

مآل *ma,ál*, end, issue. *a*

مالك *málik*, m. master, lord, possessor. *a* [tressed, *p*

مانده *mánda*, left behind, tired, dis-

مانگنا *mángná*, a. to ask for, to beg. *s*

ماننا *mánná*, a. to believe, obey, agree to. *s*

مای *má,í*, f. mother. *s*

مبارك *mubárak*, good, auspicious; *mubárak-bádí*, congratulation. *a*

مست and متا *mat* and *matá*, f. mind, judgment. *s*

مت *mat*, don't (used with imperat.) *h*

متاع *matá'*, m. goods, property. *a*

متر *mitr*, a friend. *s*

متصدی *mutasaddí*, an accountant. *a*

متعجب *muta'ajjib*, astonished. *a*

متبرا *Mathurá*, name of a province and town near Agra. *s*

مٹھاس *mithás*, sweetness. *h*

مٹھائی *mithá,í*, f. sweetness, sweets. *h*

مٹھی *mutí*, f. the fist, a handful. *s*

مٹی *mittí*, f. earth, dust. *s*

مثل *masál*, f. a fable, simile, proverb. *a*

مجلس *majlis*, f. an assembly, convention. *a*

مچانا *machaná*, a. to make, stir up, commit. *h*

محوارة *muháwara*, m. idiom, usage. *a*

محتاج *muháj*, necessitous, needy. *a*

محرم راز *maḥram-i ráz*, privy to secrets, a confidant. *a p*

محروم *mahrúm*, disappointed, excluded. *a*

محمود *Mahmúd*, a man's name. *a*

محت *miḥnat*, f. labour, misfortune. *a* [ous. *a*

مختلفه *mukhtalifa*, different, vari-

مخفی *makhfí*, hidden. *a*

مخلصی *makhliṣí*, f. escape, deliverance. *a*

مدت *muddat*, f. a space of time, a long time. *a*

مدد *madad*, f. aid, help; *madad-gár*, a helper, auxiliary. *a*

مدعا *mudd'á*, m. desire, wish. *a*

مدعی *mudda'í*, m. a plaintiff, claimant. *a* [grees. *a*

مراتب *marátib*, m. (pl.) steps, de-

مراد *murád*, f. desire, meaning, inference. *a*

مرتبه *martaba*, m. a step, degree, dignity, office, time; *ek martaba*, once upon a time. *a*

مرحوم *marḥúm*, deceased, the late. *a*

مرد *mard*, m. a male, a man, a hero; *mardána-wár*, like a man. *p*

مردار *murdár*, a dead body. *p*

مردے *murda*, dead, a dead body. *p*

مرضی *marzí*, f. wish, inclination. *p*

مرغ *murgh*, m. a fowl, bird. *p*

مرنا *marná*, n. to die, to expire; *mar-jáná*, to die, expire. *s*

مروت *murawwat*, generosity. *a*

مزاج *mizáj*, m. temperament, disposition. *a*

مسافر *musáfir*, m. a traveller. *a*

مستغرق *mustaghrik*, immersed, absorbed. *a*



مستول *mastul*, m. a mast. *a*  
 مستي *mastī*, f. intoxication. *p*  
 مسجد *masjid*, f. a mosque. *a*  
 مسخره *maskhara*, a jester. *a*  
 مسكرانا *muskurānā*, n. to smile. *h*  
 مسلمان *Musalman*, a Muhammadan,  
 a follower of Muhammad. *a*  
 مشك *maskk*, f. a leathern bag for  
 water. *p*  
 مشورت *mashwarat*, f. consultation. *a*  
 مشهور *mashhūr*, noted, well-known. *a*  
 صاحب *muṣaḥib*, m. a companion,  
 friend, aide-de-camp. *a*  
 مصور *muṣawwir*, m. a painter. *a*  
 مصيبت *muṣibat*, f. calamity, afflic-  
 tion. *a*  
 مضبوطي *maṣbūṭī*, f. solidity, firm-  
 ness. *a*  
 مطابق *mutābiq* (prep.) conformable  
 to. *a*  
 مطلب *matlab*, m. a question, pur-  
 pose, meaning. *a*  
 مطلع *muttali'*, acquainted, in-  
 formed. *a*  
 مطلق *mutlak*, in the least, at all.  
 مظفر خان *Muẓaffir-khān*, a man's  
 name. *a*  
 مظلوم *mazlūm*, injured, oppressed;  
*mazlūm-nawāz*, a cherisher of the  
 oppressed. *a p*  
 معا *ma'an*, together. *a*  
 معاف *mu'af*, absolved, forgiven,  
 excused; *mu'af-karnā*, to forgive. *a*  
 معذور *ma'zūr*, excused, excusable. *a*  
 معطر *mu'attar*, scented, perfumed. *a*

معلم *mu'allim*, m. a teacher, doctor. *a*  
 معلوم *ma'lūm*, known, apparent;  
*ma'lūm-h.* to seem, to appear. *a*  
 معما *mu'ammā*, m. an enigma, an  
 acrostic.  
 معيوب *ma'yūb*, blameable, discre-  
 putable. *a*  
 مغرور *maghrūr*, proud, fastidious. *a*  
 مغز *maghz*, m. brain. *p*  
 مفت *muft*, free, gratis. *p*  
 مفلس *muflis*, poor, wretched. *a*  
 مغلسي *muflisī*, f. poverty. *a*  
 مفيد *muḥīd*, profitable, useful. *a*  
 مقابل *muḥābil*, opposite. *a*  
 مقام *maḥām*, m. place, occasion. *a*  
 مقرر *muḥarrar*, assuredly. *a*  
 مكان *makān*, m. a place, dwelling. *a*  
 مكبة *mukh*, m. mouth. *s*  
 مكبي *makkhi*, a fly. *h*  
 مگر *magar*, but, except. *s*  
 ملازم *mulāzim*, an attendant. *a*  
 ملاقات *mulāqāt*, f. meeting, inter-  
 view. *a*  
 ملك *mulk*, m. a country, kingdom;  
*malik*, a king; (pl. Ar.) *mulūk*,  
 kings. *a*  
 ملنا *malnā*, a. to rub, to tread on, to  
 anoint. *h*  
 ملنا *milnā*, a. to be found, to meet. *s*  
 ممكن *mumkin*, possible. *a*  
 من *man*, m. the mind, soul. *s*; name  
 of a certain weight, a maund. *p*  
 منادي *manādi*, f. proclamation. *a*

منتخابات *muntakhabát*, selections, extracts. *a*

مندا *mundá*, open, exposed. *h*

منجبولي *manjholi*, f. a small chariot. *h*

منش *manish*, f. dignity, rank. *p*

منش *manush*, a person. *s*

منطق *mantik*, m. logic. *a*

منطقي *mantiki*, m. logician. *a*

منع *man'*, m. prohibition. *a*

منگوانا *mangwáná*, a. to cause to be brought. *h*

منه *muñh*, m. the mouth, face; *muñh-zor*, headstrong, obstinate. *s*

مو *mú*, a hair. *p*

موا *mú, á*, dead, (past part. of *marná*). *s*

موافق *muwáfik*, conformable to. *a*

موت *maut*, death. *a*

موتي *moti*, m. a pearl. *s*

موتقا *moťá*, gross, coarse. *h*

موجب *mújib*, cause, means. *a*

موچي *mochi*, m. a cobbler; saddler. *h*

موزد *múrh*, m. a fool. *s*

موسم *mausim* or *mausam*, m. time, season. *a*

موش گیر *músh-gír*, a kind of hawk which feeds on mice. *p*

موقوف *maukúf*, depending on; *maukúf-k.*, to conclude, to stop. *a*

مول *mol*, m. price; *mol-lend*, to buy. *h*

موم *mom*, wax; *mom-jáma*, cloth covered with wax, oil-cloth.

موم دل *mom-díl*, soft-hearted. *p*

مونڈھا *múndhá*, m. a footstool. *h*

مہابلي *mahábali*, powerful. *s*

مہاجن *mahájan*, a rich merchant. *s*

مہادول *mahádol*, a large sedan. *h*

مہاراج *maháráj*, great king! sir! sire! *s*

مہارت *mahárat*, f. proficiency, skill. *a*

مہرہ *muhra*, m. the thigh bone. *p*

مہنگا *mahngá*, dear, high-priced.

مہنگي *mahngi* or *mahnagi*, f. dearth, scarcity.

مہینہ *mahina*, m. a month. *p*

میان *miyán*, a master, gentleman. *p*

میانه *miyána*, m. a pálkí. *p*

میر *mír*, m. a chief, a leader. *p*

میرا *mírá*, lord, heir. *p*

میر بخشی *mír bakhshí*, m. the pay-master-general. *p*

میرزا *mírzá*, a noble, grandee. *p*

میز *mez*, f. a table. *p*

میسر *muyassar*, a. attained, attainable. *a*

میلا *maílá*, a. dirty, defiled; *melá*, a fair; *melá thelá*, m. a crowd of people. *s*

مینہ *menh*, m. rain, rainy season. *s*

ن

ناچیر *ná-chíz*, worthless, useless. *p*

ناخوش *ná-khush*, displeased. *p*

ناخوشي *ná-khushi*, f. displeasure. *p*

نادان *ná-dán*, a. ignorant, simple. *p*

ناداني *ná-dáni*, f. ignorance. *p*

ناکا *náká*, m. a lane, avenue. *h*

ناگورا *ndgaurá*, m. a kind of bullock  
(of the country Nagaur). *h*

ناگهان *ná-gahán*, suddenly, unex-  
pectedly. *p*

نالان *nálán*, complaining, lamenting. *p*  
نالش *nálsh*, f. complaint, lamenta-  
tion. *p*

نالشی *nálshí*, complaining, a com-  
plainant. *p*

نالکی *nálkí*, f. a sort of sedan for  
princes, etc. *h*

نال *nála*, m. weeping, lamentation. *p*

نام *nám*, m. name, fame, reputation. *s*  
نامحرم *ná-mahram*, unprivileged, ap-  
plied to such males as are not  
entitled to visit the harem. *a*

نامرد *ná-mard*, unmanly, a coward. *p*

نامردی *ná-mardí*, f. unmanliness. *p*

ناممکن *ná-mumkin*, impossible. *p a*

ناموس *námús*, m. f. honour, dignity,  
the female part of a family. *a*

نانو *nánw*, m. name. *s*

ناو *náw*, f. a ship. *p*

نایب *ná,ib*, m. a deputy. *a*

نمیدن *nibedan*, m. representation,  
statement. *s*

نپت *nipat*, very, exceedingly. *h*

نجوم *najúm* or *nujúm*, astrology, (lit.,  
stars). *a*

نجیت *najíb*, noble; *najíb-záda*, noble-  
born, a gentleman; *najíb-zádi*,  
daughter of a noble. *a*

ندامت *naddamat*, f. repentance, con-  
trition, regret. *a*

ندان *nidán*, at length, at last. *s*

ندي *nadi* or *naddi*, f. a river. *s*

نیراس *nirás*, hopeless, despair. *s*

نیرالا *niráld*, apart, aside. *s*

نیرتر *nir-uttar*, without an answer. *s*

نزدیک *nazdik*, (prep.) near; used  
idiomatically like the Latin *apud*,  
as *dánd,on-ke nazdik*, 'apud  
sapientes,' 'in the opinion of the  
wise.' *p*

نشا *nashá*, f. intoxication. *a*

نصفاً نصفی *nişfá-nişfí*, by halves;  
with *karnd*, to divide into two  
equal shares. *p*

نصیحت *naşihat*, f. advice, admo-  
nition; *naşihat-d.* or *-k.*, to counsel,  
instruct, reprove. *a*

نظارا *nazárá*, m. sight, looking. *a*

نظر *nazar*, f. sight; *nazar-and* or  
*-pahunchnd*, to come in sight. *a*

نعمت *ni'mat*, f. favour, benefit,  
delight, affluence. *ni'mat-khwár*,  
a devourer of delights, a man of  
pleasure, a 'bon vivant.' *a*

نفیس *nafis*, precious, delicate, ex-  
quisite. *a*

نفرین *nafrin*, f. regret, detestation. *p*

نقاشی *nakkáshí*, f. painting; *nakkáshí-  
dár*, painted, having paintings. *a*

نقد *nakd*, m. ready money. *a*

نقش *naksh*, m. painting, picture,  
map, portrait; *naksh-i diwár*, a  
painting on a wall. *a*

نقص *naks*, m. defect, failure. *a*

نقصان *nukşán*, m. loss, defect, detri-  
ment. *a*

نقل *nakl*, f. a history, tale. *a*  
 نکال *nikálná*, a. to extract, to take  
 out. *s*  
 نکلنا *nikálná*, n. to issue, to result. *s*  
 نکت *nikat*, near, before. *h*  
 نکما *nikammá*, useless, worthless. *s*  
 نگاہبانی *nigáhbáni*, f. watching over,  
 protecting. *p*  
 نگر *nagar*, m. a city, a town.  
 نلج *nilajj*, shameless. *s*  
 نماز *namáz*, f. prayer. *p*  
 نمودار *namúddár*, apparent. *p*  
 نندولا *nandolá*, m. a trough, an earthen  
 vessel. *s*  
 ننڠا *nangá*, naked, bare. *h*  
 نو *nau*, new, fresh; *nau-jawán*, quite  
 young. *p*  
 نواب *nauwáb*, a viceroy. *h*  
 نوبت *naubat*, f. time, occasion. *a*  
 نور *núr*, light. *a*  
 نوکر *naukar*, m. servant, attendant. *p*  
 نوم نوم *naum-taum*, sing-song, stuff. *h*  
 نویونا *nava-yaubaná*, quite young. *s*  
 نه *na*, no, not. *s*  
 نهال *nihál*, a young plant, a shoot, *p*.  
 pleased, exalted. *h*  
 نہایت *niháyat*, f. the extremity;  
 (ad.) very, much, excessive. *a*  
 نہین *nahín*, no, not, nay. *s*  
 نیابت *niyábat*, f. deputyship. *a*  
 نیچی *niche*, beneath, close under. *h*  
 نیش *nesh*, m. sting (of a bee, etc.) *p*

نیکی *nek*, good, virtuous; *nek-bakht*.  
 of good disposition; *nek-andeshi*,  
 good intention. *p*  
 نیکی *neki*, f. goodness, kindness. *p*  
 نیمہ *neh*, love, affection. *s*

## و

و *wa* or *o* (conj.), and, but. *a p*  
 واپس دینا - کرنا *wápas-d. or k.*, a. to  
 return, give back. *h p*  
 واجب *wájib*, right, proper. *a*  
 وارد *wárid*, arrived; *wárid-h.*, to  
 arrive. *a*  
 واسطی *wáste*, (prep.) on account of,  
 for the sake of; because. *a*  
 واعظ *wá'iz*, m. a preacher. *a*  
 واقعی *wáki'í*, verily, in truth. *a*  
 واقف *wákif*, aware, acquainted. *a*  
 والا *wálá*, a termination added to the  
 inflected infinitive denotes the  
 agent; added to nouns it denotes  
 the owner, wearer, etc. *h*  
 وزیر *wazír*, a minister, counsellor;  
*wazír-zádi*, the daughter of a  
*wazír*. *a*  
 وسیلہ *wasíla*, m. means. *a*  
 وعظ *wa'z*, m. a discourse, sermon. *a*  
 وغیرہ *wa-ghaira*, et cetera, and so  
 forth. *a*  
 وصف *wasf*, m. praise, encomium,  
 virtue, worth. *a*  
 وطن *watan*, m. native country, home,  
 abode. *a*



وعد *wi'da*, m. a promise. *a*  
 وفا *wafá*, f. performing a promise,  
 sincerity, fidelity. *a*  
 وقت *wakt*, m. time, season, oppor-  
 tunity. *a*  
 وین *win*, inflec. plur. of *wuh*, he,  
 she, etc. *h*  
 وونبین *won'bin*, that instant. *h*  
 و *wuh*, (pro.) he, she, that, it. *h*  
 وهان *wahán*, there, thither, yonder. *h*  
 ودي *wahí* or *wuhí*, (pro.) he himself,  
 that very (person or thing) *h*  
 وھین *wuhín*, immediately *h*  
 وي *we*, they, those; pl. of *wuh*. *h*  
 ويسا *waisá*, in that manner, so, like  
 that, such as that. *h*

8

هاتھ *háth*, m. the hand, a cubit. *s*  
 هاتيھ *háthi*, m. an elephant. *s*  
 هات *hát*, f. a market. *h*  
 هارمان *hár-mán*, despairing, helpless.  
 هان *hán*, yes, even so. *h*  
 هاندي *hándi*, f. a pot.  
 هاي *há,e*, alas! *há,e-k.*, to groan,  
 sigh. *h*  
 هانکنا *hánkná*, to drive away. *h*  
 هتو *hitú*, m. a friend. *s*  
 هتھيا *hathyár*, m. a weapon, offen-  
 sive armour. *s*  
 ھچکولا *hachkolá*, m. jolt, jolting. *h*  
 ھڊي *hadđi*, f. a bone. *s*  
 ھر *har*, each, every. *p*

ھرا *hará*, a. green, fresh, verdant. *s*  
 ھرايک *harek*, (pro.) every one. *p h*  
 ھرچند *harchand*, how much soever,  
 howsoever, although. *p*  
 ھرروز *har-roz* (ad.) every day. *p*  
 ھرگز *hargiz*, (ad.) ever.  
 ھرن *hiran*, m. a stag, a deer. *s*  
 ھزار *hazár*, a thousand. *p*  
 ھزل *hazl*, m. jest, joke. *a*  
 ھشيار *hushyár* (same as *hoshyár*),  
 careful. *p*  
 ھشياري *hushyári*, f. wakefulness,  
 vigilance. *p*  
 ھفت ھزاري *haft-hazári*, a com-  
 mander of seven thousand. *p*  
 ھلاکت *halákat*, f. ruin, destruction. *p*  
 ھلانا *hiláná*, a. to move, set in motion. *h*  
 ھلنا *hilná*, n. to move or be moved. *h*  
 ھلکا *halká*, light, not heavy. *h*  
 ھم *ham*, we; plu. of *maiñ*. *s*  
 ھمت *himmat*, f. mind, ardour,  
 energy. *a*  
 ھم *ham*, a particle denoting 'to-  
 gether,' used in composition, as,  
 ھم جولي *ham-joli*, a companion. *p*  
 ھمدم *ham-dam*, m. a friend, com-  
 panion. *p*  
 ھمراھي *ham-ráhi*, m. a companion,  
 fellow-traveller. *p*  
 ھمسايه *ham-sáya*, m. neighbour,  
 neighbourhood. *p*  
 ھم عمر *ham-'umr*, a companion, one  
 of the same age. *p*

هم ham-maktab, class-fellow. *p*  
 هميشه hamesha, always, ever, per-  
 petually. *p*

هند Hind, India. *p*

هندو Hindú, a Hindú, one who fol-  
 lows the faith of Brahmá. *p*

هندوستان Hindústán, m. India. *a p*

هنر hunar, m. art, skill, virtue;  
 hunar-mand, skilful. *p*

هنسنا hainsná, n. to smile. *s*

هنگامه hangáma, m. an assembly,  
 tumult, assault. *p*

هوا hawá, f. wind, air. *a*

هوجانا ho-jána, n. to become. *h*

هوش hosh, m. sense, consciousness,  
 perception. *p*

هوشيار hoshyár, intelligent, attentive,  
 cautious. *p*

هونا honá, n. to be, become, grow. *s*

هي hi, (an emphatic particle) even,  
 indeed, very. *h*

هين hin, even, indeed. *h*

هين hin, void of, without. *s*

هيا hiyá, m. mind, sense. *h*

يا yá, (conj.) or, either. *s*

ياد yád, f. memory, recollection. *p*

يار yár, m. a friend, lover. *p*

يقتين yakín, m. certainty, certain, true. *a*

ياور yáwar, propitious. *p*

يك yak, one, a, an. *p*

يگانه yagána, kindred, single, incom-  
 parable. *p*

يون yún or yon, thus, in this man-  
 ner. *h*

يونمين yúnmin, thus, even so. *h*

يه yih, this; he, she, etc. *h*

يهان yahán, here, used with the  
 genitive (inflec.) to denote posses-  
 sion, etc., as mere yahán, in my  
 possession; 'apud me.' *h*

يهي yihí, this same. *h*

يهين yahín, here, in this very place. *h*

يهي ye, they, these. *h*

## HINTS TO THE LEARNER.

## 1.—EXTRACTS IN THE PERSIAN CHARACTER.

## EXTRACT 1ST.

<i>Susti-se</i>	<i>ziyán hai.</i>	<i>Jaldi-ká</i>	<i>phal</i>	<i>nadámat hai.</i>
Idleness-from	loss is.	Haste-of	(the) fruit	regret is.
<i>Kíná'tat</i>	<i>árám-kí kunjī hai.</i>	<i>Mihnat-se</i>	<i>bará,í hai.</i>	
Contentment	ease-of (the) key is.	Labour-from	greatness	is.
<i>Parhez</i>	<i>achchi dáwá hai.</i>	<i>'Ákil-ko</i>	<i>ishára bas hai.</i>	
Abstinence	good medicine is.	(Tho) wise-to	(a) hint enough	is.
<i>Khudá-ká khauf</i>	<i>dánish-kí aql hai.</i>	<i>Gúngí zabán</i>	<i>bihtar hai</i>	
God-of (the) fear	wisdom-of the root is.	Mute tongue	better	is
<i>jhúthí zabán se.</i>	<i>'Ilm-kí</i>	<i>áfat</i>	<i>bhúl hai.</i>	
lying tongue than.	Knowledge-of	(the) calamity	forgetfulness	is.
<i>Inṣáf-se</i>	<i>khaik-ko</i>	<i>árám hai.</i>		
Justice-from	(the) people-to	ease	is.	

In the same way as the above, let the student endeavour to transcribe neatly into the Roman character the first two or three pages of the Extracts. Let him be careful to write every letter with its appropriate mark; and, in the course of a week or two, let him restore the same into the Persian character. This is one of the best and speediest methods of making himself familiar with the elements of the language. Let me not be misunderstood here, as if I recommended the bare-faced quack system of the so-called "Hamiltonians." No, what I recommend is, that "every man should be his own Hamiltonian," in which case he will be the gainer. It is utterly absurd to expect that a language can be learned without labour and thought on the part of the student. The Hamiltonians would persuade us that it can; but their system is a mere deception, which flatters the vanity of the student with a show of progress utterly unreal, and which admirably conceals the ignorance and incapacity of the teacher; hence its popularity.

NOTES, ETC., ON THE FIRST FIFTY STORIES IN THE  
PERSIAN CHARACTER.

THE following few notes and observations are intended to illustrate such parts of the Reading Lessons as may appear least obvious to a beginner. The figures refer to the particular page and paragraph in the Grammar, in which the subject is fully explained.

N.B. In this work, the final *nún* ن when it has the nasal sound (vide page 6), is marked with an extra dot over it, as in the words مَئِن *main*, and تَئِن *tain*. This should have been stated in its proper place, but the author was not aware at the time those sheets were sent to press that the printer had the ن in his fount.

Extract 1.—*Jaldî-kâ phal*, ‘the fruit of rashness;’ the genitive placed first, 95. 64. It will be observed that these sentences are arranged according to the rule, 93. 62, each sentence finishing with the verb *hai*, ‘is.’—*Gûngî zabân*, etc., ‘a speechless tongue is better than a lying tongue:’ in this sentence there are two clauses; the verb *hai* is expressed at the end of the first clause, and is consequently unnecessary at the end of the second. 135. a.

Ex. 2.—*Thorâ khând*, ‘little eating;’ the infinitive used substantively, 129. a.—*ṭalab kar ’ilm-ko*, ‘seek for knowledge’: *ṭalab karnâ*, a nominal verb, 65, last line; here the verb, contrary to the general usage, comes first. There are in this Extract a few more exceptions to the general rule as to arrangement, agreeably to what we have stated. 93. a.

Ex. 3.—*Jalne lagâ*, ‘began to burn’—*senkne lagâ*, ‘began to warm himself,’ 131. c.—*ṭhaṭhol-ne kahâ*, ‘a jester said,’ or, ‘by a jester was said.’—*jale*, ‘burns,’ *tâpe*, ‘warms himself,’ the aorist for the present, 122. b.

Ex. 4.—The sentences in this extract follow the general rule as to arrangement, which is, to commence with the nominative or agent, and end with the verb, the remainder or complement of the sentence being between these.—*bar-pâ*, literally, ‘on foot.’—*ziyâda kharâb haiñ*, ‘are more wicked,’ the comparative degree, 71. b.



Ex. 5.—*Bahut kám*, 'many uses;' the nominative plural of masculine nouns of the second class (29), can be distinguished from the singular only by the context, such as a plural verb, etc.—*bajá,e*, 'in place of,' preposition requiring the genitive in *ke*, 98.—*kám áte haiñ*, 'become useful.'—*bandáyá játá hai*, passive voice of *bandána*, 57, 42.—Vide p. 47, note to 'Extracts from the *Árá,ish-i Mahfil*.'

Ex. 6.—*Ek úñt aur gadhe-se*, 'between a camel and an ass.'—*safar dar pesh hú,d*, lit. 'a journey came in front,' i.e., 'they both had occasion to travel;'—*ma'lúm hotá hai*, 'it appears;'—*ḍub-já,ungá*, 'I shall be drowned,' intens. verb, 64.

Ex. 7.—*Jo dána*, etc. 116. *a*.—*be kahe*, 'without being told,' 132.—*dál-rakhtá hai*, 'tosses away,' intensive verb;—*ki jis-ke wáste*, 'on whose account,' 117. *c*.

Ex. 8.—*Ek kamíne aur bhale ádmi-se*, 'between a base man and a gentleman.'—*hote-hí*, 'on becoming,' adverbial participle. 134. *e*.

Ex. 9.—*Ek shakh-ne*, etc., 'by a certain person it was asked of Plato;' respecting the use of the proposition *ne*, read carefully, 102, etc.—*bahut barson*, 'many years,' 106. *b*.—*kyá kyá 'ajá,ib*, 'what various wonders,' 114. *a*.—*dekhe*, 'were seen' (*tú-ne*, 'by thee,' understood).—*yihí 'ajúba*, 'this wonder merely.'

Ex. 10.—*Kyá kám átá hai*, 'what quality is most useful?'—*ho-jáwe*, 'should become.'

Ex. 11.—*Chashme-pás* 'to (or near) a fountain' (*ke* understood), 99. *d*.—*charh na saká*, 'he was not able to descend.'—*utarne-se pahle*, 'previous to descending.'—*dekh na liyá*, 'you did not thoroughly look at,' intensive verb.

Ex. 12.—*Sher-se kahá*, 'said to the tiger;' the verbs 'to say or speak' and 'to ask,' construed with the ablative, 102. *b*.—*agar sher mu,awwir hotá*, 'if a tiger had been the painter,' 81. *a*.

Ex. 13.—*Kuchh sawál kiyá*, 'asked something in charity.'—*ek bát merí*, 'one request of mine.'—*mat máng*, 'ask not,' the negative particle *mat*, 'don't,' used with the imperat., 123. *d*.—*uske sícd*, 'with the exception of that.'

Ex. 14.—*Ek-ne un-men-se*, 'one of them.'—*já,iye* and *baiṭhiye*, respectful forms of the imperative, 123. *d*.

Ex. 15.—*Apní angúthí*, 'thine own ring,' 112.—*yád karná* (*tujh ko* understood), the infinitive used imperatively, like the Latin gerund, 129. *a*.

Ex. 16.—*Billi d,i thî*, pluperfect tense, 127. *d.—bujhá de*, ‘extinguish,’ intensive verb.—*pará pará*, etc., ‘all the time lying down, he continued giving answers.’

Ex. 17.—*Agar main bázi na jítún*, ‘if I do not win the game.’—*ser bhar gosht*, ‘an exact pound of flesh;’ the *ser* is nearly two English pounds.—*tarásh-le*, ‘cut off.’—*us-ne na-mánda*, ‘he did not (or would not) agree.’—*kázî-pás* (for *kázî-ke pás*), ‘near the judge.’—*ek ser-se ek rati ziyáda*, ‘a single grain more than one *ser*.’

Ex. 18.—‘*Ain kîl’e-ke niche*, ‘close under the very palace.’—*lutá gayá*, ‘was plundered,’ passive voice.—*khidmat-men*, ‘in the presence.’—‘*arz kî*, ‘made representation,’ *kî*, fem. of *kiyá*, agrees with ‘*arz*, but ‘*arz kiyá* is also used as a nominal verb.—*chirággh*, etc., ‘under the lamp is darkness,’ a proverb analogous to our own saying, ‘the nearer the church, the farther from God.’

Ex. 19.—*Anján hokar*, ‘as a stranger.’—*kyá mujhe*, etc., ‘do you not recognize me?’ *kyá*, here used as a sign of interrogation, 93. *b*.

Ex. 20.—*Us-ke*; *yahán* is here understood; *mar-gayá* and *bántî-lî* and *urá-dî*, all intensive verbs, 65. 44. 1.

Ex. 21.—*Admiyon-ko istabal-men jáne detá*, ‘he allowed the people to go into the stable,’ 131. *c*.—*phirtá* and *kartá*, continuative past tenses, 124. *b*.—*apná kám kar-liyá*, ‘gained his own object.’

Ex. 22.—*Aşnde ráh-men*, ‘in the midst of the way.’—*chirággh ghar-ká*, etc., ‘I did not put out the lamp of the house before I came away,’ literally, ‘I have not come (after) having put out,’ etc.—*d,e ga,e*, ‘you have come and gone.’—*jútá na ghisá hogá*, ‘must not your shoes have been worn?’

Ex. 23.—*Is waqt*, ‘at present;’ *ko*, understood, 100. *a*.—*honge* and *na-den*, etc., the plural used out of respect, 118. 78.—*jo unhoñ-ne*, etc., ‘even should his worship have given the medicine.’—*bándhá-karegá*, frequentative verb, 66. III. 1.—*marná bar hākḥ hai*, ‘death is certain.’

Ex. 24.—*Tabáh hokar*, ‘being in distress.’—*parháne*, ‘to make read,’ ‘to teach;’ casual form of *parhná*, 62. 43.—*lete lete hi*, ‘even when lying down;’ the repetition of the conjunctive participle denotes a continuation of the state, or repetition of the action, denoted by the verb.—*be háth páñw-ke hiláe*, ‘without the moving of his hands and feet.’—*hildáyá*, the preterite participle, used as a substantive.

Ex. 25.—*Sab-ke hawāle kī* 'he gave into the charge of each.' *kāt-dālī*, 'cut off;' the intensive of *kātnā*.

Ex. 26.—*Donoñ kázī-ke pās ga,īn, aur inšāf chdhā*, 104. *d.—ek ek* 'one to each,' 106, *c.—larke-ko use supurd kiya*, 101, *c.*

Ex. 27.—*Chha rotī-se*, 'with six loaves;' the termination *oñ* denoting the plural omitted, 107. 70.—*wuh dāl-dene-meñ dākhil hai*, 'that amounts to throwing it away.'

Ex. 28.—*Arz kiya*, (a nominal verb), 'he represented;' *arz kī* is also used in the same sense, vide Ex. 19.—*dar-khwāst karnā*, 'to make request.'—*do sawāl bejā* (properly *do sawāl-i-bejā*), 'two improper requests.'

Ex. 29.—*Likhnī thīn*, 'were to be written,' 83.—*dam khā rahā*, an idiomatic expression, denoting, 'he remained quite silent,' lit., 'continued devouring his breath.'

Ex. 30.—*Dekhne-wāle*, 'the spectators,' 66.—*dūsre-ke ghar* (*ko* understood), 'to the house of the other.'—*samjhā*, etc., 'he perceived that it was not a screen.'—*fareb khāyā*, 'were deceived,' lit., 'experienced deception.'

Ex. 31.—*Sikhne-kā*, etc., 'why then mention the learning of it?'—*itne-meñ*, 'in the meantime.'—*bar bād kī*, 'have cast away,' lit., 'placed upon the wind.'

Ex. 32.—*Dushnām dī thī*, pluperfect tense, 127. *d.—āṭh āṭh āne*, etc., 'you share between you, each eight *ānds*;' observe that sixteen *ānds* make a *rupī*.

Ex. 33.—*Gardan mārñā*, 'to decapitate.'—*mere rū-ba-rū*, 'in my presence.'—*mardāna-wār*, 'like a man or hero.'—*terā barā kalīja hai*, 'thou hast great courage.'—*jawān-mardī*, 'heroism' or 'courage.'—*dar-guzrā*, 'he passed over (or passed by) his fault.'

Ex. 34.—*Ek barā sahhī*, 'a very generous man,' 107. *b.*

Ex. 35. *Khabar karnā*, the infinitive used as an imperative.

Ex. 36. *Karte hue*, vide 131, 84.—*wājib-tar*, Persian comparative, by adding *tar* to the positive.

Ex. 37. *Bāithā diyā*, intensive of *baithāñā*.—*barā*, in the last line means 'greater,' 'more important.'

Ex. 38.—*Barā mom-dīl*, 'very soft-hearted.'—*in miyān-kī*, 'of this reverend gentleman;' plural used out of respect.—*apñā* is here used for *merā*, 113. *a.*

Ex. 39.—*Kuchh gol gol sá*, ‘something quite round.’

Ex. 40.—*Subh hote hí*, ‘immediately it was dawn of day.’—*kauñ sī jins*, ‘what sort of commodity.’—*itnī dāndā par*, ‘notwithstanding so much wisdom.’—*yihī faḳat*, ‘this only and no more.’—*maiñ bāz dyá*, etc., ‘I will have nothing to do with such wisdom;’ past used for the future, 126, a.

Ex. 41.—*Jo wuh ber mile*, ‘if that (lost) sheep should be found.’—*khudd-ki ráh-par*, ‘in charity,’ ‘pour l’amour de Dieu.’—*khudd-ki ḱasam (khátá hūñ)* ‘I swear by God.’

Ex. 42.—*Admī-ke*, etc., ‘taller than a man’s stature.’—*khatt pahunchne tak*, etc., ‘by (the time of) the letter’s arrival, the (wheat) season had expired.’—*ītibār kí jáwe*, ‘can be credited.’

Ex. 43.—*Mahmūd of Ghaznī* died, A.D. 1030. *Ayyáz* was one of his favourite slaves. *Mahmūd* is famous both for his patronage of learned men, and for his success as a warrior. He made several incursions into India, in the last of which, A.D. 1026, he is supposed to have carried away in triumph the gates of Somnāth, of which we heard so much some years ago.—*Jauhar-khāne meñ*, ‘into the jewel-house or treasury.’

Ex. 44.—*Jude jude makānoñ-meñ*, ‘in places quite apart,’ or ‘each in a separate place.’—*salāmat*, ‘in safety.’

Ex. 45.—*Sūḍaul*, ‘well-shaped,’ ‘elegant.’—*bad kḥo-wāle-ke*, ‘of the man of a bad disposition.’—*jo jāisá*, etc., ‘whatever sort (of seed) a man may sow, the same will he reap.’

Ex. 46.—*Ḳasam khá,í*, ‘swore an oath.’—*ímāndār*, ‘faithful’ or ‘honest.’—*rutba,e a’lá*, ‘very high rank.’—*is bahāne-se*, ‘by this pretext.’

Ex. 47.—*Nau-jawán*, ‘quite young:’ the same phrase occurs in the Devanāgarī Extracts under the Sanskrit form, *nava-yauvaná*.—*der kar*, ‘though late.’

Ex. 48.—*Likhá hūd*, ‘written:’ the participle with *hūd*, agreeably to 131.—*likhá hai*; here the agent *kisī-ne* is understood.

Ex. 49.—*Saldāhan*, ‘by way of advice.’—*bāt kahte hí*, ‘immediately.’—*us-ke kahne ba-mújib*, ‘in conformity with what he said.’

Ex. 50.—*Diyānat-dār*, ‘conscientious.’—*jis waḳt*, ‘when,’ or ‘at the time when.’—*ḥāṣil-i-kalām*, ‘in short.’



## 2.—EXTRACTS FROM THE 'KHIRAD AFROZ.'

(From page ٢٤ to page ٢٧).

These Extracts are selected as a specimen of genuine Urdú, the dialect spoken by the educated classes of the Musalmán population throughout India. The style is exceedingly easy and elegant, and presents no difficulty to those who have acquired an elementary knowledge of Persian. Before the student commences with these, he is requested to read with care from page 88 to page 100 of the Grammar, which portion treats of Persian compounds, etc. I may here add (what I am afraid has been omitted in its proper place in the Grammar) viz., that "in phrases from the Persian, the adjective follows the substantive, and the substantive is in that case marked with the *izájat*, as if it governed another substantive in the genitive." Thus *mard-i pársá*, 'a pious man;' *mard-i nek*, 'a good man.' The reader will see in page 90, *b.* of the Grammar that when, in a Persian phrase, the adjective comes *before* the substantive, the two together form a compound epithet, as, *tang-díl*, 'distressed in heart:' whereas 'a distressed heart' would be written '*díl-i tang*.'

## 3.—EXTRACTS FROM THE 'ÁRÁ,ISH-I MAHFIL.'

(Page ٢٧).

This extract from the 'Árá,ish-i Mahfil' was for the first time correctly printed in the first edition of this work. In the Calcutta edition, the printers misplaced the letter-press of two pages, so that, while the paging appeared perfect, the text made nonsense. Several years ago I discovered this when endeavouring to make sense of the passage as it has all along stood in Mr. Shakespear's 'Selections,' vol. i. p. 105. Mr. S. has endeavoured to *cement* the matter by throwing in a few connecting words of his own, which are certainly no improvement. A conscientious critic would have stated the fact of such an *amendment*, so that the original author might not incur blame for the sins of the Bengal printers, or of the English editor. I am glad to find that Mr. Shakespear in his more recent edition has adopted *my amendment* (without any acknowledgment, however), as preferable to his own.

The subject of the extract is a description of a kind of chariot drawn by bullocks common in the province of Gujerat, more especially in the city of Ahmadábád. An account of the same, accompanied by a beautiful engraving, will be found in the travels of Albert Mandelslo,

who visited the spot in the reign of Sháh Jahán. The edition of his travels to which I allude is the folio, printed at Leyden, 1719, page 74. In pages 21 and 22, of the same work there is an engraving of the Great Indian Fig-tree, commonly called the Banyán Tree, alluded to in our 5th Extract, page 7. It is the same as that mentioned by Quintus Curtius, Lib. ix. cap. i. "Having thus vanquished Porus and crossed the river (Acesines), he marched further into the country. There he found forests of vast extent, in which were shady trees of prodigious height. Most of their branches (or arms) equalled in size the trunks of ordinary trees; for, bending down into the earth, they grew up again in the same place, and appeared rather like separate trees, than boughs springing from another stem."

#### 4.—EXTRACTS IN THE DEVANÁGARÍ CHARACTER.

THE first seven anecdotes in the Devanágari character correspond respectively with stories 3, 8, 10, 6, 18, 16, and 23, in the Persian character. They are the same word for word, and, consequently, require no further notice here. Nos. 8, 9, and 10, in the Devanágari, correspond respectively with Nos. 29, 38, and 39, in the Persian character; with this difference, however, that in the Devanágari text, Arabic and Persian words are carefully excluded, and their places supplied with words purely Indian: and this exclusion of Arabic and Persian words, constitutes the main difference between the dialect of the Hindús, commonly called '*Hindí,*' or '*Kharí Bolí,*' and that of the Musalmáns, generally called '*Hindustání,*' '*Urdú,*' or '*Zabán-i Rekhta.*' The style throughout is exceedingly easy, and there is only one peculiarity in the orthography to which it may be requisite to draw the student's attention in this place, viz., that in the Devanágari character the letter य (y) is sounded like the vowel ए (e) when following any of the long vowels आ á, or ओ o: thus जाय *já,e*, रिसाय *risá,e*, होय *ho,e*, etc., instead of जाए etc. I may mention, in conclusion, that in the last seven pages or so of these extracts, the symbol called the *viráma* is purposely discontinued, as the *jazm* is in the selections from the '*Khírad Afroz.*' The student should always bear in mind that he must ultimately qualify himself to read correctly books and manuscripts utterly void of vowel-points and all other orthographical symbols, such as the *jazm*, the *tashdíd*, the *viráma*, etc.

## APPENDIX.

---

It has been suggested to me that a more detailed explanation of the following fourteen engraved plates in the Ta'lik character would be very desirable for beginners. I have discussed the subject rather briefly in page 143, etc.; and now, at the risk of a few repetitions, I deem it advisable to enter upon it again more fully, by giving a literal transcript of each plate in the Roman character, together with a few additional explanatory notes and observations.

### PLATE I.

#### TRANSCRIPT INTO THE ROMAN CHARACTER.

- DIV. 1.—*a, b, j, d, z, r, s, sh, z, t, c, f, k, k, k, l, m, n, w, h,*  
*hhhs, ld, y, y.*
- „ 2.—*bd, bt, bh, bd, br, bs, bsh, bs, bt, bz, bf, bk, bk, bl, bm,*  
*bn, bw, bs, bhs, bla, by, by.*
- „ 3.—*jd, jt, jh, jd, hr, hr, js, jsh, hz, ht, hz, jf, jk, jk, jl, hm, hn,*  
*hw, js, jhs, jld, hy, jy.*

DIVISION 1.—The first division of this Plate shows the mere elements of the *ta'lik* alphabet; the small cross mark indicates the spot where the pen starts from in the formation of the letter, and a double cross denotes an additional formation. The first elementary form on the right hand is the *alif*, which differs very little from the printed character. The second form is the letter *ba* (*b*), which by a mere change of its dots may become *p, t, s*. The third form, now a *jim* (*j*), becomes, in the same manner, *ch, kh, h*. The fourth makes two letters,

*ḍ* and *ẓ*. The fifth, *r*, *z*, *zh*, and *ṛ*. The sixth is represented as consisting of two forms—one an indented, the other a protracted line, and either may be used as *sin* and *shin* (*s* and *sh*), as the only distinction between them is, that the *sín* (*s*) wants, and the *shin* (*sh*) has, three dots superscribed, whether short or protracted. The seventh form, *ṣād* and *ẓād*. The eighth, *t*, *ẓ*. The ninth, *'ain* and *ghain*. The next letters are *f*, *k*, *k*, *l*, *m*, *n*, *w*, and *h*, which are nearly the same as the printed type. Then follow the initial, medial, and final forms of the *he* linked together; then the *lā* and *hamza*; and lastly, the letter *ye* under two varieties of form, the latter of which is now conventionally used by the natives to denote the *yá,e majhúl*.

a. The *ḍāl* may at first sight appear to resemble the *w*; the distinction consists in this, that the *ḍāl* has an angular top, whereas the *w* has it round.

b. As the letters *'ain* and the imperceptible *he* have no exact representatives in the Roman character, they have been allowed to stand in the transcript of the plates in their proper form.

c. The *fe* and last form of *yá* are written above the line to show the mode they adopt where there are more words than the line will contain.

d. The bottom of the *káf* may be protracted, as in the second example, to fill up the line, a liberty frequently taken with letters by the Oriental penman. This letter is formed by two sweeps of the pen, the first commencing from the top of the vertical line at the angle—(marked in the plate with a single cross); the slanting top is put on afterwards. In old *Naskhí* MSS. the slanting top is never used, but instead thereof the mark *ε* is written over the letter.

e. The *yá* (*y*) has two forms in the Plate. The former was appropriated by Dr. Gilchrist for the sound *i*, the latter for the *e* (or *yá,e majhúl*), a distinction still observed by the natives of India in writing Hindústání.



DIVISION 2 exhibits the second elementary form, viz., that of *b*, *p*, *t*, *ḡ*, *n*, and *y*, as they appear initially, when combined with each of the others following them. Here are given all the combinations of the letter *be*, with each of the elementary forms of division first. It will be seen that many of the *nuktas*, or dots, are omitted; as, for example, those necessary to form *bs*, *bṭ*, *bḡ*, *bt*, *bm*, *bn*, *bh*, *by*, and without them the linear portion of the *be*, in these compounds, has no meaning. It may, of course, become *b*, *p*, *t*, *ḡ*, *n*, or *y*, ad libitum, by the addition (above or below it) of one, two, or three dots.

DIVISION 3 shows the initial form of the *j*, *ch*, *h*, and *kh*, prefixed to each of the elements in their order. Here a similar irregularity of punctuation occurs, but as the form *ح* constitutes a perfect letter in itself, without any dots, it is transcribed into the Roman character by *h*. It may be observed once for all, that the object of these Plates is to exhibit the combinations of all letters of a certain form, independent of the adventitious dots which each form may necessarily require.

---

PLATE II.

DIV. 4.—*śā*, *st*, *sj*, *śhd*, *sr*, *ss*, *śhs*, *sz*, *st*, *sz*, *sf*, *s*, *śkh*, *sl*, *sm*, *sn*,  
*shw*, *ss*, *s,hs*, *ślā*, *sy*, *sy*.

„ 5.—*śā*, *st*, *sj*, *śd*, *sr*, *ss*, *śsh*, *sz*, *st*, *sz*, *sf*, *śk*, *śk*, *zl*, *sm*, *sn*,  
*zw*, *s*, *zs*, *ślā*, *sy*, *sy*.

„ 6.—*tā*, *tt*, *tj*, *tā*, *tr*, *ts*, *tsh*, *tz*, *tt*, *tz*, *tf*, *tk*, *tk*, *zl*, *tm*, *zn*,  
*tw*, *ts*, *zs*, *tā*, *ty*, *ty*.

DIVISION 4 represents the *sin* or *shin* in combination with the rest of the letters. It is needless to observe that the letters *alif*, *dāl*, *ra*, and *waw*, never join to the left—consequently they have no distinct initial form.

DIVISIONS 5 and 6 show the *śdāl* and *to,ə* followed by each of the elementary forms.

## PLATE III.

- DIV. 7.— $\epsilon d$ ,  $\epsilon t$ ,  $\epsilon j$ ,  $\epsilon d$ ,  $\epsilon r$ ,  $\epsilon s$ ,  $\epsilon sh$ ,  $\epsilon z$ ,  $\epsilon t$ ,  $\epsilon \epsilon$ ,  $\epsilon f$ ,  $\epsilon k$ ,  $\epsilon l$ ,  $\epsilon m$ ,  
 $\epsilon n$ ,  $\epsilon w$ ,  $\epsilon s$ ,  $\epsilon hs$ ,  $\epsilon ld$ ,  $\epsilon y$ ,  $\epsilon y$ .
- „ 8.— $fá$ ,  $ft$ ,  $fj$ ,  $fá$ ,  $fr$ ,  $fr$ ,  $fs$ ,  $fsh$ ,  $fs$ ,  $ft$ ,  $f\epsilon$ ,  $ff$ ,  $fk$ ,  $fk$ ,  $fl$ ,  $fm$ ,  $fn$ ,  
 $fw$ ,  $fs$ ,  $fhs$ ,  $fld$ ,  $fy$ ,  $fy$ .
- „ 9.— $ká$ ,  $kt$ ,  $kj$ ,  $kd$ ,  $kr$ ,  $ks$ ,  $ksh$ ,  $kz$ ,  $kt$ ,  $k\epsilon$ ,  $kf$ ,  $kk$ ,  $kk$ ,  $kl$ ,  $km$ ,  $kn$ ,  
 $kw$ ,  $ks$ ,  $khs$ ,  $klá$ ,  $ky$ ,  $ky$ .

PLATE III. shows the letters *'ain*, *fe*, and *káf* in combination with all the rest; and, with the exception of *lá*, the initial form of the *lám* is found by omitting the bent top stroke of the letter *káf*.

DIVISION 8.—The dots of the *fe* are again omitted in *fá*, *fá*, *fr* (2nd), *fs*, *fz*, *ft*, *f\epsilon*, etc., leaving the letter imperfect. It may become *káf*, by superscribing two dots.

DIVISION 9.—The formation of the *kd* (made by two sweeps of the pen) commences from where the four lines meet; the pen stops at the top of the *alif*, made upwards, and then forms the slanting top. *Klá* is made by three strokes of the pen, the *alif*, made downwards, being the second, the slanting top of the *káf* the third.

## PLATE IV.

- DIV. 10.— $má$ ,  $mt$ ,  $mj$ ,  $má$ ,  $mr$ ,  $ms$ ,  $msh$ ,  $mz$ ,  $mt$ ,  $m\epsilon$ ,  $mf$ ,  $mk$ ,  $mk$ ,  
 $ml$ ,  $mm$ ,  $mn$ ,  $mw$ ,  $mh$ ,  $mhs$ ,  $mld$ ,  $my$ ,  $my$ .
- „ 11.— $há$ ,  $ht$ ,  $hj$ ,  $há$ ,  $hr$ ,  $hr$ ,  $hs$ ,  $hsh$ ,  $hz$ ,  $ht$ ,  $h\epsilon$ ,  $hf$ ,  $hk$ ,  $hk$ ,  $hl$ ,  
 $hm$ ,  $hn$ ,  $hw$ ,  $hh$ ,  $hhhhh$ ,  $hlá$ ,  $hy$ ,  $hy$ .
- „ 12.— $abjd$ ,  $hwz$ ,  $lty$ ,  $klmn$ ,  $s\epsilon fs$ ,  $krsh$ ,  $skhz$ ,  $zgh$ ,  $ld$ .  
 $al\epsilon bd$ ,  $almzn$ ,  $alfkyr$ ,  $\epsilon byd$ ,  $allh$  *hsyny shryrn rk* *ghfr znwbb*.

DIVISION 11.—The tail of the *he* is given only in *há*, *há*, *hk*, *hl*, and *hlá*, but omitted in all the rest, according to the practice of Oriental writers. Hence the initial form of this letter is often too apt to be mistaken for the *mím* (*m*).

DIVISION 12 contains the combination of the characters as arranged in alphabetical notation, noticed in p. 20 of the Grammar, forming the fanciful words, '*Abjad, hawaz, hutti, kaliman, sa'fas, karashat, shakhaz, zazaah*'; and the last line may be read thus, indicating the name of the chirographer: *Al' abd ul muznib, al fakir 'ubaidu-l-lahi husaini shirin rakm ghaffara zunubahu.*

---

### PLATE V.

Consists of words beginning with letters of the *be* class; i.e., *b, p, t, s*, in which might be included *n* and *y*.

- L. 1. *bkht, bhjt, bhsht, pnj, blkh, blnd.*
2. *bzyd, bstr, pyghmbr, blghys, bkhshtsh, bghz.*
3. *byz, bsyt, byz, bkbk, plnk, bkhyt.*
4. *blghm, bykm, bñn, byn, bychw, byz, bnkls, byshky.*
5. *tçjb, tsbyh, tklyd, tlmzy, tkçyr, tkçyr.*
6. *tfyr, tjss, tftysh, tkhsys, tkhlyz, tsll.*
7. *tjmç, tsnyf, tkhfyf, thkyk, tmsk, tçjyl.*
8. *tfzl, tkçym, tmkyn, tklyn, tnbw, thnt, tky.*

PLATE V.—Coming now to complete words of more than two consonants; we may premise, as a general remark, that when these contain any of the letters *b, p, t, s, n, y*, consisting of a horizontal or sloping line, with one or more dots, for each letter there should be an incurvation in the continued running line, and at least two bends for the short indented *sin* or *shin*. When several such letters come together, for the sake of distinction it is usual to give the middle one a bold dash upwards, terminating in a sharp point vertically.

L. 1.—The *n* of *blnd* is protracted to fill up the line, according to custom. The *plnk* of line 9, *bykm* of line 4, with a dash on *káf*, here wanting, are intended for *palang*, 'a tiger,' and *begam*, 'a princess,' this being a very usual omission, especially where the word cannot be mistaken. In some works, indeed, the *káf* is never distinguished from the *gáf*, neither is *b* from *p*, nor *jim* from *che*.

## PLATE VI.

Contains a list of words commencing with letters of the third form, viz. *j*, *ch*, *h* or *kh*.

- L. 1. *jnt*, *hshmt*, *hkmt*, *hkykt*, *khkkt*, *khslt*.  
 2. *jlyj*, *jɛd*, *hmyd*, *hmd*, *khld*, *jɛfr*, *hkyr*, *hshr*.  
 3. *khmyr*, *khnr*, *khnr*, *jlys*, *hbs*, *jhyz*, *jlt*.  
 4. *khlt*, *hfs*, *jmyɛ*, *jyf*, *khfyf*, *jkyk*, *khlk*.  
 5. *chychk*, *khshk*, *jyl*, *jmyl*, *jnkl*, *hnzl*.  
 6. *jhnm*, *hlym*, *hkm*, *hkym*, *khshn*, *jbyn*, *jstn*.  
 7. *hsn*, *khftn*, *jhw*, *hzw*, *chmchɜ*, *khlyfs*, *hlks*.  
 8. *hɜs*, *hknh*, *khymɜ*, *khtnɜ*, *jbyl*, *hkyky*, *khemy*.
- 

## PLATE VII.

Consisting of words beginning with *sin* or *shn*.

- L. 1. *syb*, *slb*, *snj*, *slh*, *sth*, *sfyd*.  
 2. *stbr*, *slys*, *sybsh*, *sɛfs*, *skyt*, *smɛ*.  
 3. *skf*, *syf*, *sbk*, *slk*, *sjyl*.  
 4. *smɛm*, *shm*, *shkyn*, *shw*, *sfynɜ*, *asty*.  
 5. *shkst*, *fhfkt*, *shykh*, *shhyd*, *shyr*, *shmsstyr*, *shms*.  
 6. *shsh*, *shkhs*, *shmyt*, *shmɛ*, *shnyɛ*, *shɛɛf*, *shfyk*.  
 7. *shlk*, *shkyl*, *shkl*, *shlgm*, *shkm*, *shbnm*, *shkstn*.  
 8. *shstn*, *shfw*, *shknjɜ*, *shyshɜ*, *shkykɜ*, *shky*, *shkftgy*.
- 

## PLATE VIII.

Words beginning with *ɛdd*, *ɛdd*, *to*, *o* or *zo*, *e*.

- L. 1. *ɛɛb*, *ɛlyb*, *ɛhbt*, *ɛhyh*, *ɛlh*, *ɛyd*.  
 2. *ɛmd*, *ɛghyr*, *ɛfyr*, *ɛmgh*, *ɛɛyf*, *ɛkyk*.  
 3. *ɛmkyk*, *ɛykl*, *ɛmyy*, *ɛln*, *ɛɛw*, *ɛhyfs*, *ɛylby*.  
 4. *tlb*, *tbyb*, *tbyɛt*, *tykh*, *tpyd*.  
 5. *tyr*, *tnz*, *tshysh*, *tmɛ*, *tbɛ*, *tfyf*.  
 6. *tbk*, *tlyk*, *tnk*, *tf*, *tlyl*, *tlsm*.  
 7. *thw*, *tbkchs*, *tntnɜ*, *tcnɜ*, *tby*, *tby*.



## PLATE IX.

Words beginning with 'ain, ghain, fe or kdf.

- L. 1. *ɛjyb, ɛjlt, ɛsmt, ɛjɔj, ɛhd, ɛyd, ɛtr.*  
 2. *ɛnbr, ɛss, ɛks, ɛshɛsh, ɛtsh, ɛsys, ɛmlt.*  
 3. *ɛlf, ɛkyk, ɛmk, ɛlyk, ɛshk, ɛynk, ɛlyl, ɛkl.*  
 4. *ɛll, ɛml, ɛlm, ɛzym, ɛjyn, ɛfw, ɛjls, ɛjmy.*  
 5. *fzyht, fzylt, fzyh, fth, fsd, fjr.*  
 6. *fkr, fls, fysz, ftyz, fyf.*  
 7. *ftk, flk, fysl, fyl, fcl.*  
 8. *fhm, ftn, ftw, fshfw, ftyls, flsfy.*
- 

## PLATE X.

Words beginning with kdf, gdf or ldm.

- L. 1. *kab, klb, ksht, kyfyt, knj, klknd, knbz, kntr.*  
 2. *kshnyz, khms, kshf, ksys, ksh, kck, ksyf, ktf.*  
 3. *klk, klnk, knk, kmk, khshk, khl, klym.*  
 4. *kmyn, kfn, kshtn, kftn, kysw, kschs, knjfs.*  
 5. *kys, klms, klkts, khts, kshty, kmy, kty, kyfy.*  
 6. *lkb, lent, ljl, lkd, lnkr, lshkr.*  
 7. *lms, lfs, lykshk, llys, lgh.*  
 8. *lyt, lm, lyf, lkl, lnk, lhm.*  
 9. *lbn, lykn, lhw, llys, lkms, ly, lyly.*
- 

## PLATE XI.

Words beginning with mim.

- L. 1. *msbb, mtlb, mnsf, mktb, mhtsb.*  
 2. *mtjb, mtyb, mshlt, mhl, msht.*  
 3. *mmlkt, mkhns, msls, mbth, mth, mykh.*  
 4. *mlkh, mtbkh, mhmd, mjd, metkd, metmd.*  
 5. *mymd, mfsd, mstd, mtfkr, mtr, mfr.*  
 6. *mntshr, mkhts, mskr, mnzr, mtr.*  
 7. *msfr, mjr, mnjz, mks, mjls.*  
 8. *mfls, mnsh, mkhl, mshkh, mnghz.*

## PLATE XII.

Words beginning with *mim*—continued.

- L. 1. *mnk̄bz*, *mhyt*, *mntn̄*, *mt̄ȳ*, *mjm̄*, *mt̄l̄*.  
 2. *megh*, *mbl̄gh*, *mk̄htlf*, *m̄nf*, *mt̄fk̄*.  
 3. *mt̄lk̄*, *mn̄jnyk̄*, *mshk̄*, *mlk̄*, *mmsk̄*.  
 4. *mshk̄*, *mhn̄l*, *m̄sl*, *myl*, *msht̄ghl*.  
 5. *mk̄hml*, *m̄tl̄*, *mt̄lm̄*, *mt̄klm̄*, *mn̄jm̄*, *mk̄ym̄*.  
 6. *mst̄l̄km̄*, *m̄lm̄*, *mt̄nkn̄*, *m̄sm̄n̄*, *mt̄zyn̄*.  
 7. *mt̄zmn̄*, *mm̄kn̄*, *m̄hw̄*, *m̄hk̄ms̄*, *mt̄k̄s̄*, *msh̄l̄chȳ*.  
 8. *mt̄kȳ*, *m̄ftȳ*, *m̄nshȳ*, *m̄gh̄nȳ*, *mk̄h̄fȳ*, *mt̄kȳ*.

## PLATE XIII.

Words beginning with *nūn*.

- L. 1. *n̄b̄*, *n̄syb̄*, *n̄jyb̄*, *nshyb̄*, *n̄k̄b̄*.  
 2. *n̄mt̄*, *n̄syht̄*, *n̄k̄ht̄*, *n̄yst̄*, *n̄sj̄*.  
 3. *n̄hj̄*, *n̄k̄d̄*, *nshr̄*, *nyshkr̄*, *n̄z̄r̄*.  
 4. *n̄k̄hs̄*, *n̄fys̄*, *n̄fs̄*, *nysh̄*, *n̄sh̄*.  
 5. *n̄k̄sh̄*, *n̄gh̄z̄*, *n̄mt̄*, *n̄f̄*, *n̄sf̄*, *n̄tk̄*.  
 6. *n̄hnk̄*, *n̄zl̄*, *n̄kl̄*, *n̄sym̄*, *nylm̄*, *nk̄yn̄*.  
 7. *nm̄kyn̄*, *nh̄ftn̄*, *nsh̄stn̄*, *n̄hw̄*, *n̄fk̄s̄*, *n̄zm̄s̄*.  
 8. *nh̄ft̄s̄*, *n̄fz̄*, *n̄fsh̄s̄*, *n̄fȳ*, *n̄hȳ*, *nystȳ*.

## PLATE XIV.

Words beginning with *he* and *ye*.

- L. 1. *hmt̄*, *hybt̄*, *hft̄*, *hsht̄*, *hn̄k̄ft̄*.  
 2. *hych̄*, *hnd̄*, *h̄jr̄*, *hm̄n̄fs̄*, *hsh̄ysh̄*, *hbt̄*.  
 3. *hmȳ*, *hlf̄*, *hyk̄*, *hsh̄nk̄*, *hkh̄k̄*, *hykl̄*.  
 4. *hmm̄*, *h̄ftm̄*, *hm̄sn̄*, *h̄jw̄*, *h̄lyl̄s̄*, *h̄stȳ*.  
 5. *yl̄zb̄*, *yft̄h̄*, *ȳt̄d̄*, *ysyr̄*, *yksr̄*.  
 6. *ykn̄fs̄*, *ytf̄z̄*, *ylm̄*, *ylk̄*, *ylk̄*.  
 7. *ȳz̄ml̄*, *ysh̄m̄*, *ȳk̄yn̄*, *ym̄yn̄*, *ym̄n̄*.  
 8. *yks̄w̄*, *ykh̄ch̄s̄*, *ym̄ns̄*, *ykȳ*, *ȳkj̄ht̄ȳ*.

ابج دوزش ش ض ط ع  
ق ک ل م ن و ه ه ل ا ا ر ی پ

ب ا ب ت ج د ب ر ب س ش ض ط ع  
ب ق ک ب ل م ن و ه ه ل ا ا ر ی پ

ح ا ب ت ج د ب ر ب س ش ض ط ع  
ب ق ک ب ل م ن و ه ه ل ا ا ر ی پ





سایست سچ شد سرش شش سطر سعه  
 سق سگ سمل سم شون سه سلا سی

صا صت صج صد صر ش ض صط صع  
 صق صک ضل صم صن صه ضلای

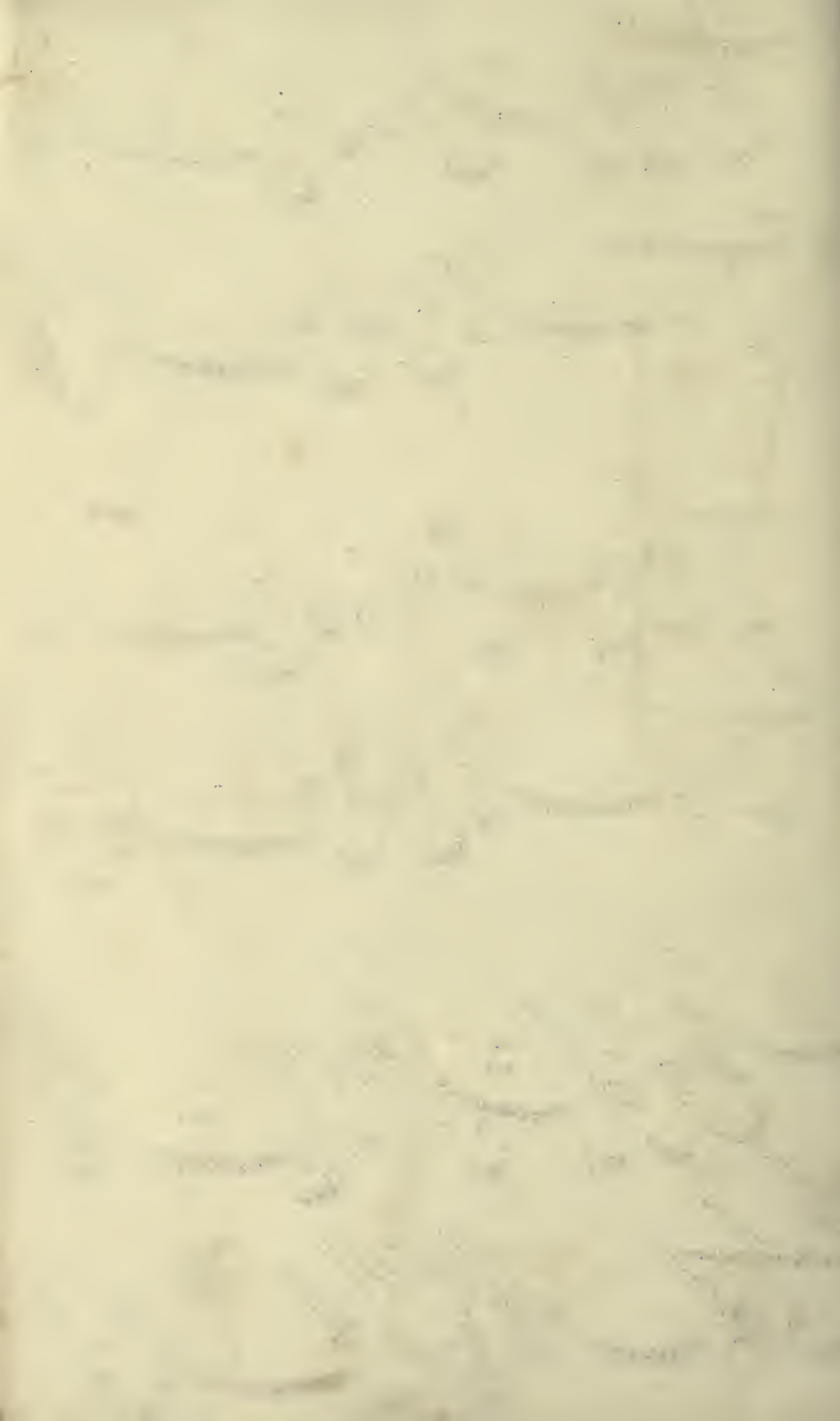
طا طت طج طد طر ش طض طط طع  
 طق طک ظل ظم ظن طو طه طلا طی



عاعت عج عد عرس عش عط ع  
عق عك عل عم عن عهد علا

ما فتیج مد فر و مس ش فط ط مع  
فتق کاک فل فم فو فی فح فف فلا فی

کاکتج کدگر کن شش کض ط کف  
کق کک کل کم کن کب کد کلا کی





ماستج مد مرشش مرض مطمع  
موق ماك مل مم من مومحه ملا می

ماستج مد مرشش مرض مطمع  
موق ماك مل مم من مومحه ملا می

اجب رنو رطی کلین قص قشش شخض طع لا  
البع المذب الفقیر عبد اللہ حسینی رین عفر ذوب

skrk  
blghm  
yn  
thmyz

بخت بهجت بهشت پنج بلخ بلند  
 بعید بستر پنجمیر بلعین بخشش بغض  
 بیض بسیط بیع بقق پلنک بخیل  
 بلغم بیکم بطن بین بچو بیضه بنگله بشکی  
 تعجب تبیج تقلید تلمیذ تقصیر تقصیر  
 تفسیر تجسس تفتیش تخصیص تخلص تسلط  
 تجمع تصنیف تخفیف تحقیق تمسک تعجیل  
 تفصل تقسیم تمکین تلقین تنو تنه تنفی

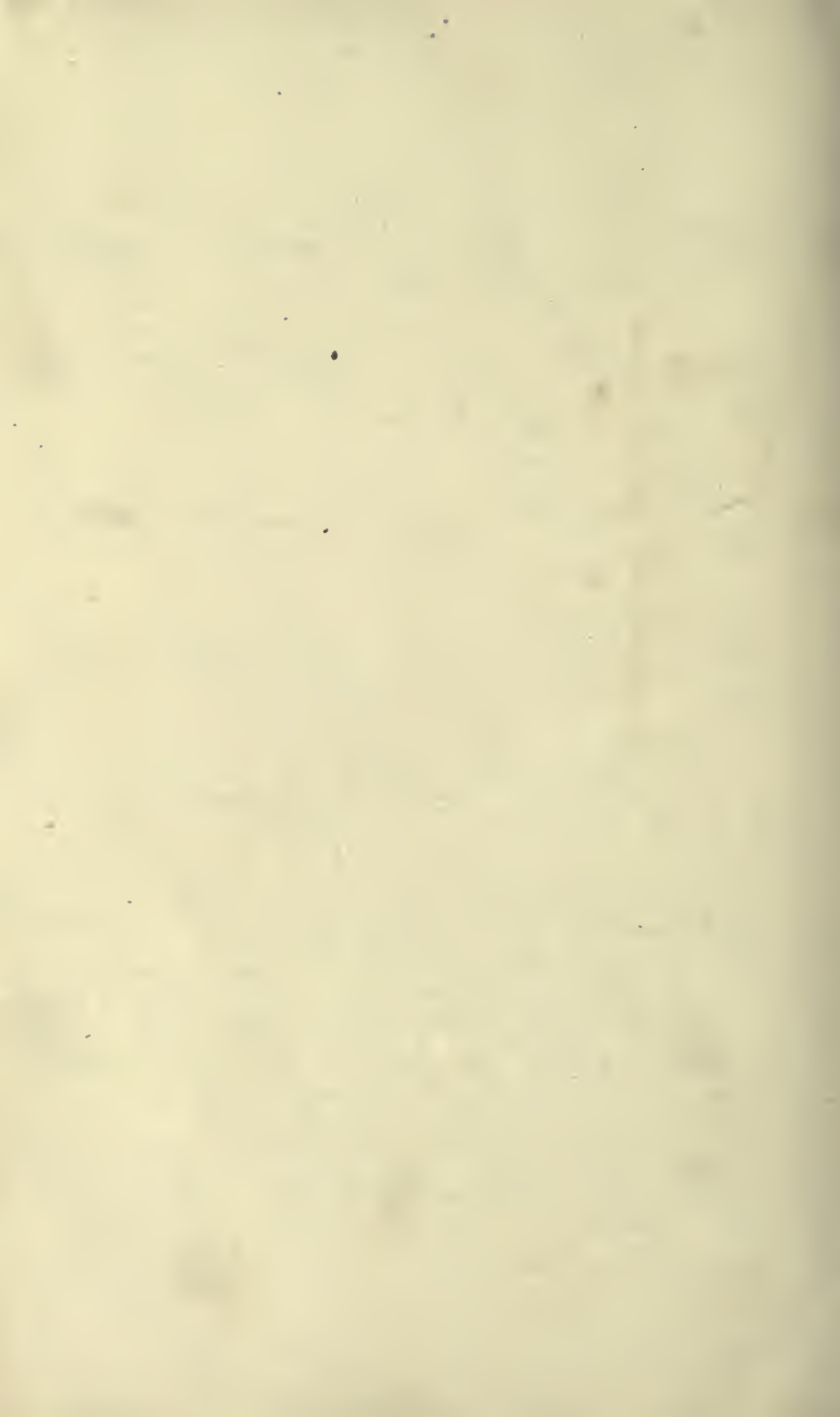




جنت حشمت حکمت حقیقت خلقت خصلت  
 چلچ بعد حمید حمد خلد جعفر حقیر شر  
 خمیر خنجر خضر جلیس جس جمیض جلاط  
 غلط حفظ جمیع جیف خیف جتوق خلق  
 چچک خشک جلیل جمیل جنکل حنظل  
 جهنم حلیم حکم حکیم خشم جبین جستن  
 حسن خفتن جلو حضو چمچہ جلیفہ حلقہ  
 حصہ حقہ خیرہ خندہ جبلی حقیقی خصمی



سبب سنج سلح سطح سفید  
سطر سلیس سپش سفص سقط سمع  
سقف سیف سبق سلک سنجبل  
سهم سهم سہکین سہو سفینہ سستی  
شکست شفت شخ شہید شیر ششیر شش  
شش شخص شیط شمع شمع شوط شفیق  
شک شکل شگل شلم شلم شکستن  
شستن شفو شکجہ شیبہ شیعہ شقی شکفتگی





صعب صليب صحت صحيح صلح صيد  
 صمد صغير صير صمغ صميف صقيق  
 صمليک صيقل صميم صحن صو صحيفه صيلبي  
 طلب طيب طبيعت طينخ طبيب  
 طير طنز طشيش طمع طبع طفيف  
 طبق طابق طنک طفل طليل طلسم  
 طحوط طبقه طنطنه طعنه طبتبي طبتي



عجیب عجلت عصمت عجب عہد عید عطر  
 عنبر عسس عکس عشش عطش عصيص عماط  
 علف عقیق عمق علق عشق عینک علیل عقل  
 علل عمل علم عظیم عجین عفو عجلہ عجمی  
 فضیلت فضیلت فصیح فتح فصد فخر  
 فکر فاس فیش فیض فطیع فیف  
 فمق فلک فیصل فیل فعل  
 فہم فتن فتو فشقو فتیدہ فلسفی





کسب کلب کشت کیفیت کنج کلقتد کنبد کمتر  
 کشنیر کهمس کشتش کصیص کشط ککع کثیف کتف  
 کلاک کلنک کنک کمک کنجشک کحل کلیم  
 کبین کفن کشتن کفتن کیسو کفچه کنبفه  
 کیسه کله کلکته کهته کشتی کمی کیتی کیفی  
 لقب لغت لبلج لکد لندر لشکر  
 لمس لفس لیخش لحيص لفظ  
 لقط لمع لطیف تعلق لنک لحم  
 لبن لیکن لهو لیحه لقمه لحي لبلي



مسبب مطلب منصب مكتب مختضب  
 متعجب مطيب مهلت مهلت مشتب  
 مملكة مخنت مثلت مبيع مطح ميخ  
 ملح مطبخ محمد مسجد معتقد معتد  
 منجد مفسد مستد متفكر معطر منظر  
 منتشر مختصر معسكر منظر معتبر  
 مصفر معجر منجز مكس مجلس  
 مفلس منش مخلص مشخص مغض





منقبض محيط متنوع مطيع مجمع مطمع  
 مبيع مبلغ مختلف مصنف متفق  
 متعلق منجنيق مشق ملك ممسك  
 مشك مهمل مفصل ميل مشغل  
 مخمل معطل متعلم متكلم منجم مقیم  
 مستحکم مسلم متمكن مسمين مبین  
 متضمن ممكن محو محكمه مسطحة مشطی  
 مصطكى مفتي منشي مغني مخفي مفتي



نسب نصیب نجیب نشیب نقب  
 نعمت نصیحت نکہت نیست نہج  
 نہج نقد نشتر نیشکر نظر  
 نحس نفیس نفس نیش نقش  
 نقش نفض نمط نفع نصف نطق  
 نہنک نعل نقل نسیم نیلم نیکین  
 نیکین نہفتن نشستن نحو نفقہ نعمہ  
 نہفہ لفظ نفث نفی نہی نیستی





همت هیت هفت هشت هکفت

هچ هند اجر همنفس هشیو هبط

هبع هلف هیق هشنک هکک هیکل

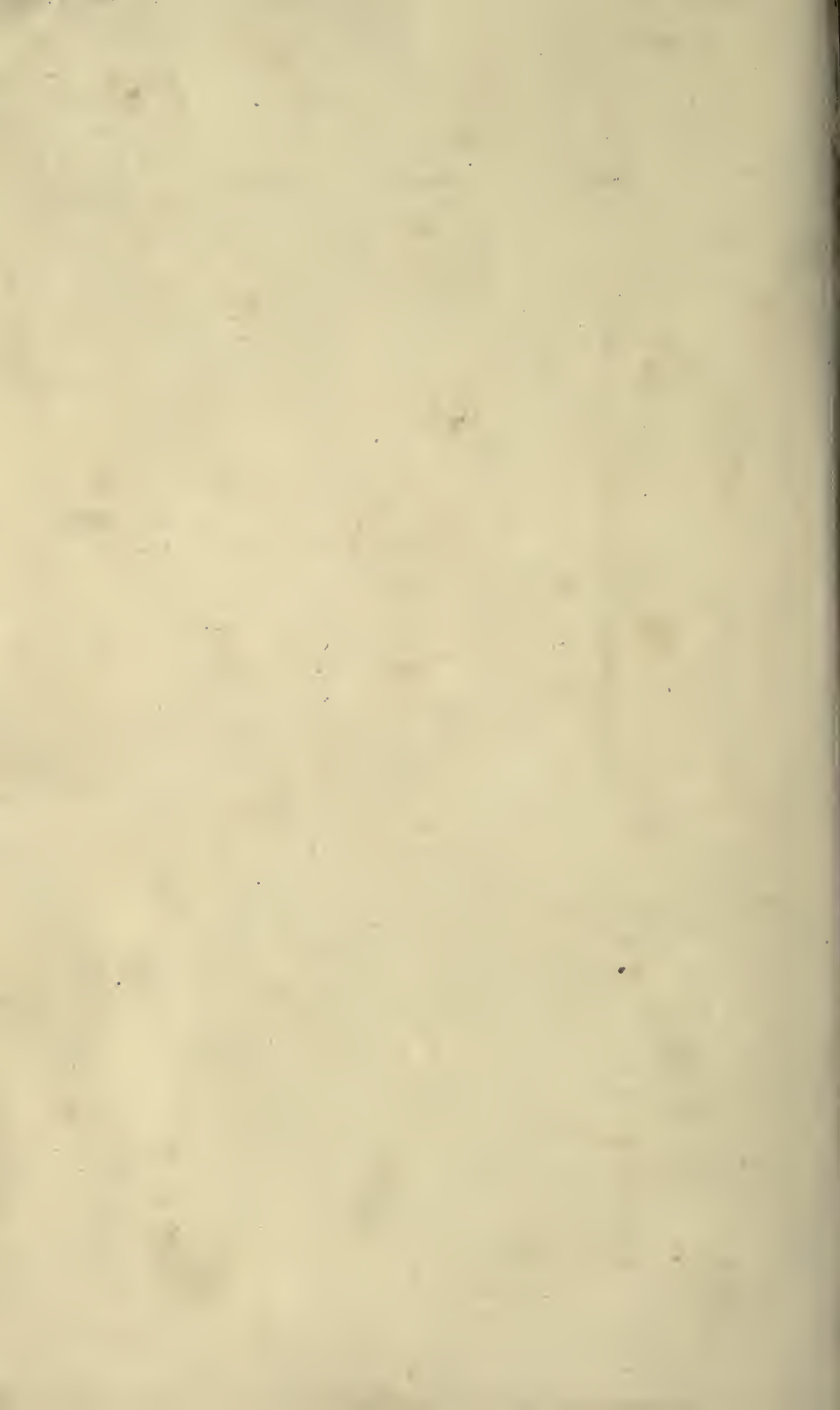
هم هفتم همن هجو هلیلہ هسته

هعب هفتح هعط هسیر هکسر

هکنفس هتفرض هلمع هلق هلک

هعمل هشم هیقین هیکس هیمن

هکسو هچنه هیکه هیکجهتی



PK  
1983  
F8  
1862

Forbes, Duncan  
A grammar of the  
Hindustani language

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

